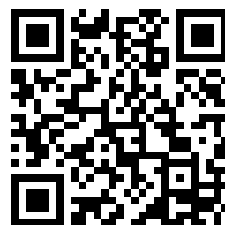


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**A TUTTI.**  
**SOPRANO.**  
*pp*

Re - qui-em æ - ter - nam, do - na e - is Do - mi-ne,

**ALTO.**  
*pp*

Re - qui-em æ - ter - nam, do - na e - is Do - mi-ne,

**TENOR.**  
*pp*

Re - qui-em æ - ter - nam, do - na e - is Do - mi-ne,

**BASS.**  
*pp*

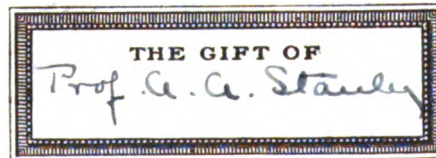
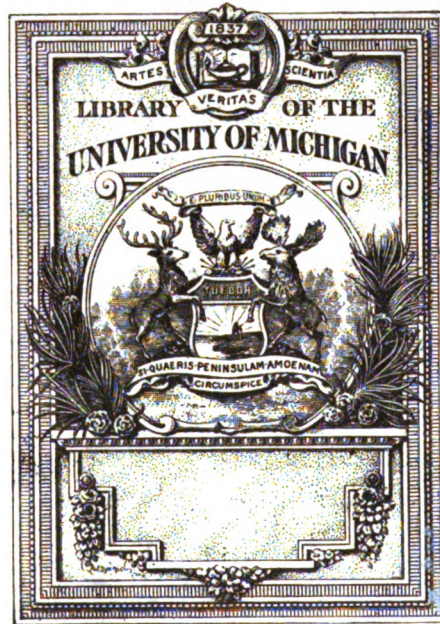
Re - qui-em æ - ter - nam, do - na e - is Do - - mi - ne,

**A**  
*pp* *fz*

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# *Requiem mass for soli, chorus and orchestra*

Antonín Dvořák













1835  
D.99

NOVELLO'S ORIGINAL OCTAVO EDITION.

# REQUIEM MASS

1-1755

FOR

SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ANTONÍN DVOŘÁK.  
(Op. 89.)

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Ms. A. 9. 34. 100





# REQUIEM MASS.

No. 1.

SOLI AND CHORUS.—“REQUIEM ÆTERNAM.”

*Poco lento.*

PIANO.  
♩ = 60.

*pp*



*pp* *fz* *p* *pp*



**A** TUTTI.  
SOPRANO. *pp*

Re - qui-em æ - ter - nam, do - na e - is Do - mi-ne,

ALTO. *pp*

Re - qui-em æ - ter - nam, do - na e - is Do - mi-ne,

TENOR. *pp*

Re - qui-em æ - ter - nam, do - na e - is Do - mi-ne,

BASS. *pp*

Re - qui-em æ - ter - nam, do - na e - is Do - - mi - ne, *pp*



**A**

*pp* *fz*



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8148.

B

Re - qui-em æ - ter - nam,

Re - qui-em æ - ter - nam,

Re - qui-em æ - ter - nam,

Re - qui-em æ - ter - nam,

do - na e - is Do - mi - ne,

do - na e - is Do - mi - ne,

do - na e - is Do - mi - ne,

do - na e - is Do - mi - ne,

Et lux per -

Et lux per - pe - tu - a

Et lux per -

Et lux per -

*molto cres.* *fz* *dim.* *pp* *pp*

pe - tu - a, lu - ce - at e - is, Re - qui - em  
 lu - ce - at, lu - ce - at e - is, Re - qui - em  
 pe - tu - a, lu - ce - at e - is,  
 pe - tu - a, lu - ce - at e - is,

*pp* *fz* *pp*

æ - ter - nam, do - na e - is  
 æ - ter - nam, do - na e - is  
 Re - qui - em æ - ter - nam, do - na e - is  
 Re - qui - em æ - ter - nam,

Do - mi - ne.  
 Do - mi - ne.  
 Do - mi - ne.

**B**

*f* Te de-cet hym-nus, De-us, in Si-on,

*f* Te de-cet hym-nus, De-us, in Si-on,

*f* Te de-cet hym-nus, De-us, in Si-on,

*f* Te de-cet hym-nus, De-us, in Si-on,

*f* *ffz*

et Ti-bi red-

et Ti-bi red-

*f* et Ti-bi red-

*f* et Ti-bi red-

*ffz* *f*

*ff* de-tur vo-tum in Je-ru-sa-lem,

*ff* de-tur vo-tum in Je-ru-sa-lem,

*ff* de-tur vo-tum in Je-ru-sa-lem,

*ff* de-tur vo-tum in Je-ru-sa-lem,

*ffz*

et Ti - bi red -  
et Ti - bi red -  
et Ti - bi red -  
et Ti - bi red -

de - tur vo - tum in Je - ru - sa - lem.  
de - tur vo - tum in Je - ru - sa - lem.  
de - tur vo - tum in Je - ru - sa - lem.  
de - tur vo - tum in Je - ru - sa - lem.

SOLO. TENOR.  
Te de - cet hym - nus, De - us, in

dim. fz p pp



Si - on, et Ti - bi red - de - tur vo - tum in

*pp*

**C** TUTTI. SOPRANO. Ex - au - - di

TUTTI. ALTO. Ex - au - - di

TUTTI. TENOR. Je - ru - sa - lem. Ex - au - - di o - ra - ti - o - nem

TUTTI. BASS. Ex - au - - di o - ra - ti - o - nem me - am, ex -

*f marcato.*

o - ra - ti - o - nem me - am, ex - au - - di o - ra - ti - o - nem

o - ra - ti - o - nem me - am, ex - au - - di o - ra - ti - o - nem

me - am, ex - au - - di o - ra - ti - o - nem

au - di, ex - au - - di o - ra - ti - o - nem

*cres.* *dim.*

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*dim.* *pp* me - - - am, *pp* ad Te om - - nis

*dim.* *pp* me - - - am, *pp* ad Te om - - nis

*dim.* *pp* me - - - am, *p* ad Te om - - nis, *pp* ad Te

*dim.* *pp* me - - - am, *pp* ad Te

*pp*

*cres.* *dim.* *pp*

ad Te om - - nis ca - - ro ve - - ni -

*cres.* *dim.* *pp*

ad Te om - - nis ca - - ro ve - ni -

*cres.* *dim.* *pp*

om - - nis ca - - ro, ca - - ro ve - ni -

*cres.* *dim.* *pp*

om - - nis, ad Te om - nis ca - ro ve - - ni -

*cres.* *dim.* *pp*

**SOLO. SOPRANO.** *dim.* *pp*

et. Ex - au - di o - ra - ti - o - nem me - - am,

**SOLO. ALTO.** *p* *dim.* *pp*

et. Ex - au - di o - ra - ti - o - nem me - - am,

**SOLO. TENOR.** *mf*

Ex - au - di

**SOLO. BASS.** *mf*

Ex - au - di

*p* *pp*

ad Te om - nis ca - ro  
ad Te om - nis ca - ro  
o - ra - ti - o - nem me am,  
o - ra - ti - o - nem me am,  
ve - ni - et.  
ve - ni - et.  
ad Te om - nis ca - ro ve - ni -  
ad Te om - nis ca - ro ve - ni -  
Re - quiem æ - ter - nam,  
Re - quiem æ - ter - nam,  
- et Re - quiem æ - ternam,  
- et Re - qui - em æ - ter -

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do - na e - is Do-mi-ne, *pp*

do - na e - is Do-mi-ne, *pp*

do - na e - is Do-mi-ne, *pp*

- nam;

*f*

*mf* Re - qui-em æ - ter - nam,

*mf* Re - qui-em æ - ter - nam,

*mf* Re - qui-em æ - ter - nam,

*mf* Re - qui-em æ - ter - nam,

*marcato.*

*cres.*

*mf*

*p* do - na e - is Do - mi-ne.

*p* do - na e - is Do - mi-ne.

*p* do - na e - is Do - mi-ne.

*p* do - na e - is Do - mi-ne.

*pp*

10

Et lux per - pe - tu - a, lu - ce - at e - is,

Et lux per - pe - tu - a, lu - ce - at e - is,

Et lux per - pe - tu - a, lu - ce - at e - is,

Et lux per - pe - tu - a, lu - ce - at e - is,

pp

et lux per - pe - tu - a, lu - ce - at

et lux per - pe - tu - a, lu - ce - at

et lux per - pe - tu - a, lu - ce - at

et lux per - pe - tu - a, lu - ce - at

fz p p fz p p fz p p

Musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are "e - is, et lux per - pe - tu - a,". The vocal parts have dynamics: *sf*, *p*, *fz*, and *molto cres.*. The piano part has dynamics: *f*, *fz*, and *p*. The score includes a rehearsal mark "S148." at the bottom.



lu - - ce - at e - is, et lux per -

lu - - ce - at e - is, et lux per -

lu - - ce - at e - is, et lux per -

lu - - ce - at e - is, et lux per -

pe - tu - a, lu - - ce - at e -

pe - tu - a, lu - - ce - at e -

pe - tu - a, lu - - ce - at e -

pe - tu - a, lu - - ce - at e -

pe - tu - a, lu - - ce - at e -

is.

is.

is.

is.

Ky - - ri - e,

Ped.

8148,



*pp* Ky - ri - e, e - le - i - son.

*p* Ky - ri - e, Ky - ri -

*dim. 3* *pp* *smorz.*

*pp* Ky - ri - e, e - le - i - son.

*pp* Chris - te, e - le - i - son.

*pp* e, e - le - i - son, Chris

*pp* e, e - le - i - son, Chris

*ppp*

Chris - te, e - le - i - son.

*ppp* te, e - lei - son.

*ppp* te, e - lei - son.

*pp*

*G pp* *molto cres.*  
 Ky - ri - e, e - lei - son. Chris - te, e -  
*pp* *molto cres.*  
 Ky - ri - e, e - lei - son. Chris - te, e -  
*pp* *molto cres.*  
 Ky - ri - e, e - lei - son. Chris - te, e -  
*pp* *molto cres.*  
 Ky - ri - e, e - lei - son. Chris - te, e -

*morendo.*

*f* *son.*  
 le - i - son.  
*f* *son.*  
 le - i - son.  
*f* *son.*  
 le - i - son.  
*f* *son.*  
 le - i - son.

*f* *p* *p*

*dim.* *pp* *dim.* *ppp*

## No. 2.

## SOLO AND CHORUS.—“REQUIEM ÆTERNAM.”

**SOLO. SOPRANO.**  
*Andante.*  
*pp* Re - - - qui - em æ - ter - nam, do -

*Andante.  $\text{♩} = 60.$  con afflizione.*

- na, do - na e - is Do - mi - ne.

*fz* *p* *dim.*

**A Poco più mosso.**  
*pp* Et lux per - pe - tu - a, lu - ce - at e - is, lu - ce - at

**TUTTL. SOPRANO.**  
*p* Lux per - - pe - - tu - a, ... lu - ce - at

**TUTTL. ALTO.**  
*p* Et lux per - pe - tu - a, lu - ce - at e - is, lu - ce - at

**A Poco più mosso.**

*f* *is.* *is.*

*f* *p* *pp*

**SOLO. SOPRANO. Tempo lmo.**

*pp* *f* *pp*

Re qui - em æ - ter - nam, do

*fz* *p* *pp*

na, do - na e - is Do - mi - ne.

**B Poco più mosso.**

*p* *3*

Et lux per-pe - tu - a, lu - ce - at e - is, lu - ce - at

**TUTTI. SOPRANO.** *p* *3*

Et lux per-pe - tu - a, lu - ce - at e - is, lu - ce - at

**TUTTI. ALTO.** *p* *3*

Et lux per-pe - tu - a, lu - ce - at e - is, lu - ce - at..

**B Poco più mosso.**

*p* *3*

*f*  $\hat{a}$ .  
e - - - is.  
*f*  $\hat{a}$ .  
e - - - is.  
*f*  $\hat{a}$ .  
e - - - is.

*Ped.* 3 3 *f* *pp*

SOLO. SOPRANO.  
*pp*

*a tempo.* In me - mo - - ri -

*rit.* *ppp* *pp*

*f*  $\hat{a}$   
- a æ - ter - - - na e - rit jus - - -

*pp*  
- tus, ab au - di - ti - o - - ne ..

*cres.*

ma - la, non ti - me - - - - -

*f* *p* *dim.* *p*

- bit, in me - mo - ri - a æ -

*pp* *pp* *ppp*

- ter - - na e - rit jus - - - tus, e - rit

*pp*

jus - - tus, ab au - di - ti - o - ne

*f* *mf* *f*

ma - - la, ab au - di - ti - o - ne

*ff* *pp*



ma - - - la non ti - me - bit,

non ti - me - bit. . . . .

*dim.*

*pp*

**C TUTTI. TENOR.**

*pp*

Re - qui - em æ - ter - nam, do - na e - is Do - -

**TUTTI. BASS.**

*pp*

Re - qui - em æ - ter - nam, do - na e - is Do - -

*fz*

mi - ne. . .

*ppp*

mi - ne. . .

*p* *ppp*

mi - ne. . .

*ppp*

## No. 8.

## CHORUS.—"DIES IRÆ."

*Allegro Impetuoso. (Alla marcia.)*  $\text{♩} = 69$ .

The musical score is for a chorus piece titled "DIES IRÆ." It is marked "Allegro Impetuoso. (Alla marcia.)" with a tempo of  $\text{♩} = 69$ . The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

The piano accompaniment consists of two staves. The right hand plays a melody with dynamic markings *f*, *fp*, and *fp*. The left hand plays a steady eighth-note accompaniment. There are several measures of rests in the piano part.

The vocal parts are for Soprano, Alto, Tenor, and Bass. The Soprano and Tenor parts have lyrics: "Di - es i - ræ,". The Alto and Bass parts have lyrics: "di - es il - la, Sol - vet sæ - clum".

The score includes a piano introduction and a vocal introduction. The piano introduction features a melody in the right hand and a steady eighth-note accompaniment in the left hand. The vocal introduction features a melody in the Soprano and Tenor parts and a steady eighth-note accompaniment in the Alto and Bass parts.

The score is divided into several systems. The first system shows the piano introduction. The second system shows the vocal introduction. The third system shows the piano introduction. The fourth system shows the vocal introduction. The fifth system shows the piano introduction. The sixth system shows the vocal introduction. The seventh system shows the piano introduction. The eighth system shows the vocal introduction. The ninth system shows the piano introduction. The tenth system shows the vocal introduction. The eleventh system shows the piano introduction. The twelfth system shows the vocal introduction. The thirteenth system shows the piano introduction. The fourteenth system shows the vocal introduction. The fifteenth system shows the piano introduction. The sixteenth system shows the vocal introduction. The seventeenth system shows the piano introduction. The eighteenth system shows the vocal introduction. The nineteenth system shows the piano introduction. The twentieth system shows the vocal introduction. The twenty-first system shows the piano introduction. The twenty-second system shows the vocal introduction. The twenty-third system shows the piano introduction. The twenty-fourth system shows the vocal introduction. The twenty-fifth system shows the piano introduction. The twenty-sixth system shows the vocal introduction. The twenty-seventh system shows the piano introduction. The twenty-eighth system shows the vocal introduction. The twenty-ninth system shows the piano introduction. The thirtieth system shows the vocal introduction. The thirty-first system shows the piano introduction. The thirty-second system shows the vocal introduction. The thirty-third system shows the piano introduction. The thirty-fourth system shows the vocal introduction. The thirty-fifth system shows the piano introduction. The thirty-sixth system shows the vocal introduction. The thirty-seventh system shows the piano introduction. The thirty-eighth system shows the vocal introduction. The thirty-ninth system shows the piano introduction. The fortieth system shows the vocal introduction. The forty-first system shows the piano introduction. The forty-second system shows the vocal introduction. The forty-third system shows the piano introduction. The forty-fourth system shows the vocal introduction. The forty-fifth system shows the piano introduction. The forty-sixth system shows the vocal introduction. The forty-seventh system shows the piano introduction. The forty-eighth system shows the vocal introduction. The forty-ninth system shows the piano introduction. The fiftieth system shows the vocal introduction. The fifty-first system shows the piano introduction. The fifty-second system shows the vocal introduction. The fifty-third system shows the piano introduction. The fifty-fourth system shows the vocal introduction. The fifty-fifth system shows the piano introduction. The fifty-sixth system shows the vocal introduction. The fifty-seventh system shows the piano introduction. The fifty-eighth system shows the vocal introduction. The fifty-ninth system shows the piano introduction. The sixtieth system shows the vocal introduction. The sixty-first system shows the piano introduction. The sixty-second system shows the vocal introduction. The sixty-third system shows the piano introduction. The sixty-fourth system shows the vocal introduction. The sixty-fifth system shows the piano introduction. The sixty-sixth system shows the vocal introduction. The sixty-seventh system shows the piano introduction. The sixty-eighth system shows the vocal introduction. The sixty-ninth system shows the piano introduction. The seventieth system shows the vocal introduction. The seventy-first system shows the piano introduction. The seventy-second system shows the vocal introduction. The seventy-third system shows the piano introduction. The seventy-fourth system shows the vocal introduction. The seventy-fifth system shows the piano introduction. The seventy-sixth system shows the vocal introduction. The seventy-seventh system shows the piano introduction. The seventy-eighth system shows the vocal introduction. The seventy-ninth system shows the piano introduction. The eightieth system shows the vocal introduction. The eighty-first system shows the piano introduction. The eighty-second system shows the vocal introduction. The eighty-third system shows the piano introduction. The eighty-fourth system shows the vocal introduction. The eighty-fifth system shows the piano introduction. The eighty-sixth system shows the vocal introduction. The eighty-seventh system shows the piano introduction. The eighty-eighth system shows the vocal introduction. The eighty-ninth system shows the piano introduction. The ninetieth system shows the vocal introduction. The ninety-first system shows the piano introduction. The ninety-second system shows the vocal introduction. The ninety-third system shows the piano introduction. The ninety-fourth system shows the vocal introduction. The ninety-fifth system shows the piano introduction. The ninety-sixth system shows the vocal introduction. The ninety-seventh system shows the piano introduction. The ninety-eighth system shows the vocal introduction. The ninety-ninth system shows the piano introduction. The hundredth system shows the vocal introduction.

in fa - - vil - - la, Tes - - te

*fz*

Da - - vid cum . . . Si - byl - - la.

*f*

*fz*

**B**

*mf* Quan - - tus

*mf* Quan - - tus

*mf*

*p*

tre - mor est fu - tu - rus,

tre - mor est fu - tu - rus,

*cres* - - - cen - - - do.

quan - tus tre - mor, quan - tus tre - mor, *mf* Quan - do

quan - tus tre - mor, quan - tus tre - mor, *fz* *fz*

*mf* Quan - do Ju - dex est ven -

Ju - dex est ven - tu - rus,

*fz* *fz* *fz* *fz* *fz*

tu - rus, Cunc - ta stric - te dis - - - cus -

Cunc - ta stric - te . . . dis - cus - su - -

- su - - rus!

Qua - do Ju - - dex,

Qua - do

est ven - - tu - - rus, Cunc - ta stric - te

Ju - dex est fu - - tu - -

dis - cus - su - rus !, Quan - tus tre - mor, rus, Quan - tus tre - mor est fu - tus, quan - tus tre - mor est fu - tu - rus, Quan - tus tre - mor est fu - tu - rus, Quan - do Ju - dex est fu - tu - rus, Quan - do Ju - dex tu - rus, Quan - do Ju - dex

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est ven - tu - rus, Cunc - ta  
est ven - tu - rus, Cunc - ta stric - te  
est ven - tu - rus, Cunc - ta stric - te  
est ven - tu - rus, Cunc - ta  
fz fz fz fz fz fz  
stric - te, cunc - ta stric - te  
cunc - ta stric - te, cunc - ta stric - te, cunc - ta stric - te  
dis - cus - su - rus, cunc - ta stric - te, dis - cus - su - rus,  
stric - te, cunc - ta stric - te  
fz fz fz fz fz fz  
dis - cus - su - rus!  
dis - cus - su - rus!  
dis - cus - su - rus!  
dis - cus - su - rus!  
8va  
ff



E  
 Di - es i - ræ, di - es il - la,  
 Di - - - es i - ræ,  
 Di - - es i - - ræ,  
 Di - - es i - - ræ,  
 f  $\wedge$  marcato.

Sol - vet sæ - clum in fa - vil - la, Di - es i - ræ,  
 di - - - es il - la, Sol - - vet  
 di - - es il - - la, Sol - - vet  
 di - - es il - - la, Sol - - vet  
 Sva.....

di - es il - la, Sol - vet sæ - clum in fa - vil - la,  
 sæ - - clum in fa - vil - - la,  
 sæ - - clum in fa - vil - - la,  
 sæ - - clum in fa - - vil - - la,  
 Sva.....  
 fz  $\wedge$  fz  $\wedge$  fz  $\wedge$  fz  $\wedge$  fz  $\wedge$

sol - vet sæ - clum in fa - vil - la, Tes - te Da - vid cum Si - byl - la.

Tes - te Da - vid cum . . . Si - byl - la.

Tes - te Da - vid cum . . . Si - byl - la.

*Sva* Tes - te Da - vid cum . . . Si - byl - la.

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Quan - tus tre - mor est . . . fu -

Quan - tus tre - mor est fu - tu - rus, Quan - do Ju - dex

Quan - tus tre - mor est fu -

*Sva* Quan - tus tre - mor est fu -

*ff* *f*

*p sempre.*

tu - rus, quan - tus tre - mor est . . . fu -

est ven - tu - rus, Quan - tus tre - mor est . . . fu -

tu - rus, Quan - do Ju - dex est ven - tu - rus, Cunc - ta stric - te

tu - rus, quan - tus tre - mor est . . . fu -

*p sempre più dim.*

8148.

tu rus, quan  
 tu rus, quan  
 dis - cus - su rus, quan  
 tu rus, quan

*pp* *ppp*

tus tre - mor est fu - tu  
 tus tre - mor est fu - tu  
 tus tre - mor est fu - tu  
 tus tre - mor est fu - tu

*pppp*

rus.  
 rus.  
 mor.  
 rus.

## No. 4.

## SOLI AND CHORUS.—"TUBA MIRUM."

*Andante.*  $\text{♩} = 69.$

*fz*  $\text{p}$  *fz*  $\text{pp}$  *fz*  $\text{p}$

*ppp*

*fz*  $\text{pp}$  *fz*  $\text{pp}$  *fz*

*Moderato.*  $\text{♩} = 72.$

*Solo. ALTO.* *mf*

Tu - ba

*p* *pp*

*mi - rum spar - gens so - - - num*

*f* *p*

Musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves.

**System 1:** The vocal line begins with the lyrics "Per se - pul - chra re - gi -". The piano accompaniment features a strong, rhythmic pattern in the right hand and a more active bass line. Dynamics include *f* (forte) and *dim.* (diminuendo).

**System 2:** The vocal line continues with "o - num Co - get om - nes". The piano accompaniment maintains its rhythmic drive. Dynamics include *pp* (pianissimo), *f* (forte), and *p* (piano).

**System 3:** The vocal line has "an - te thro - num, co - get". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* (forte) and *p* (piano).

**System 4:** The vocal line has "om - nes an - te thro". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* (forte) and *ff* (fortissimo).

**System 5:** The vocal line has "num.". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* (forte) and *dim.* (diminuendo).

**A TUTTI. TENOR.**  
Tu - ba - co - get, co - get

**TUTTI. BASS.**  
Tu - ba - co - get, co - get

**A.**  
*p* *v*  
*Ped.* *Ped.* *Ped.* \*

om - nes an - te thro - *pp* \*

om - nes an - te thro - *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

num. . . . .

num. . . . .

*f* *f marcato.* *f*

*Ped.* *con Sva.*

**SOLO. BASS.**  
Mor - stu - pe - bit, et - na -

*f* *f* *f*

*Sva.* *Sva.* *Sva.*



The image displays a page of a musical score for 'Missa Solenne' by Franz Liszt. The score is written for voice and piano. The lyrics are in Latin: 'tu - ra, Cum re - sur - get cre - a - tu - ra, Ju - di - can - ti re spon - su - ra, ju - di - can - ti re spon -'. The piano accompaniment is highly rhythmic, featuring many sixteenth and thirty-second notes, often marked with 'fz' (forzando). The vocal line is more melodic, with some notes marked 'p' (piano). The score is divided into four systems, each with a vocal staff and a piano staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff, and the piano part is written below the vocal staff. The score is in a single system, with the lyrics written below the vocal staff. The piano part is written below the vocal staff. The score is in a single system, with the lyrics written below the vocal staff. The piano part is written below the vocal staff.



su - ra.

TUTTI. SOPRANO.

Mors stu - pe - bit, et na - tu - ra,

ALTO.

Mors stu - pe - bit, et na - tu - ra,

TENOR.

Mors stu - pe - bit, et na - tu - ra,

BASS.

Mors stu - pe - bit, et na - tu - ra,

*marcatissimo.*

mors stu - pe - bit,

*dim. p pp*

et na - tu - ra,

*pp* mors stu - pe - bit,

et na - tu - ra. *pp* mors stu - pe - bit, et na - tu -

This system contains the first system of music. It features three vocal staves (soprano, alto, and tenor) and a grand staff (piano and cello). The vocal parts have lyrics: "et na - tu - ra." followed by "mors stu - pe - bit, et na - tu -". The piano part has a dynamic marking of *pp* and includes a crescendo hairpin. The cello part has a dynamic marking of *pp* and includes a crescendo hairpin.

ra. *ppp* *legato.*

This system contains the second system of music. It features three vocal staves and a grand staff. The vocal parts have the lyric "ra." followed by a long note. The piano part has a dynamic marking of *ppp* and includes a crescendo hairpin. The cello part has a dynamic marking of *ppp* and includes a crescendo hairpin.

*pp* *ppp*

This system contains the third system of music. It features three vocal staves and a grand staff. The piano part has a dynamic marking of *pp* and includes a crescendo hairpin. The cello part has a dynamic marking of *ppp* and includes a crescendo hairpin.

*Poco meno mosso.*  
SOLO. TENOR.  
*Mezzo voce.*

84

Li - ber scrip - tus pro - fe - re - - tur,

*Poco meno mosso.*

pp p pp

3

In quo to - tum con - ti - ne - - tur,

pp p pp

3

Un - de mun - dus ju - di - ce - - tur.

f p

p pp

3

Ju - dex er - go cum se - de - bit,

mf f p

pp

Quid, quid la - tet ap - pa - re - bit,

f pp

p pp

8148.

Nil in - ul - tum re - ma - ne -

*Sva*.....

*f* *ffz* *p*

bit.  
TUTTL. BASS.

Nil in - ul - tum re - ma - ne - bit

*Sva*.....

*fz* *p rit. dim. pp*

*Allegro impetuoso.* TUTTL. SOPRANO.

Di - es i - ræ,

TUTTL. TENOR.

Di - es i - ræ,

*Allegro impetuoso. ♩ = 69.*

*Sva*.....

*f* *fz* *fz* *fz* *fz*

di - es il - la, Sol - vet

di - es il - la, Sol - vet

sæ - clum in fa - vil - la,

sæ - clum in fa - vil - la,

Tes - te Da - vid cum . . . . . Si -

Tes - te Da - vid cum . . . . . Si -

byl - la.

byl - la.

*f*

*8va*

*8va*

**TUTTI. ALTO.**

Quan - tus tre - - mor est fu - -

**TUTTI. BASS.**

Quan - tus tre - - mor est fu - -

**C**

tu - rus, quan - tus tre - mor, quan - tus tre - mor,

tu - rus, quan - tus tre - mor, quan - tus tre - mor,

Musical score for page 88, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Latin.

**Vocal Parts:**

- Soprano:**
  - Quan - - tus tre - - mor
  - est fu - -
  - tu - - rus, Quan - do Ju - dex
  - tu - - rus, Quan - do Ju - - dex . .
  - est ven - tu - - - - - rus,
  - Quan - - do
  - est ven - tu - - - - - rus,
- Alto:**
  - Quan - - tus tre - - mor
  - est fu - -
  - tu - - rus, Quan - do Ju - dex
  - tu - - rus, Quan - do Ju - - dex . .
  - est ven - tu - - - - - rus,
  - Quan - - do
  - est ven - tu - - - - - rus,

**Piano Part:**

- Accompaniment for the vocal parts, featuring a bass line and a treble line.
- Dynamic markings: *fz* (forzando) and *f* (forte).
- Articulation: *8va* (octave) and *8va* (octave).
- Tempo/Character: *8va* (octave).



Ju - dex est ven - tu - rus,  
 Quan - do Ju - dex est ven -  
 Cunc - ta stric - te dis - cus - su - rus,  
 Quan - tus tre -  
 tu - rus,  
 Quan - tus tre - mor  
 mor, quan - tus tre - mor  
 mor, quan - tus tre - mor

8148.

est fu - tu - rus, Quan - do

est fu - tu - rus, Quan - do ju - dex

est fu - tu - rus, Quan - do

Ju - dex est ven - tu - rus,

Quan - do Ju - dex est ven - tu - rus,

Ju - dex est ven - tu - rus,

Cunc - ta stric - te, cunc - ta

Cunc - ta stric - te dis - cus - su - rus, cunc - ta

Cunc - ta stric - te dis - cus - su - rus, cunc - ta

Cunc - ta stric - te, cunc - ta

41

stric - te dis - cus - su

stric - te dis - cus - su

stric - te dis - cus - su

stric - te dis - cus - su

8va

*fz*

rus ! Tu - ba

rus ! Tu - ba

rus ! Tu - ba

rus ! Tu - ba

8va

*f*

*fz*

*Bassi pesante.*

mi - rum spar - gens so - num

mi - rum spar - gens so - num

mi - rum spar - gens so - num

mi - rum spar - gens so - num

8va

*pesante.*

8148.

Per se - pul - - chra re - - - gi

Per se - pul - - chra re - - - gi

Per se - pul - - chra re - - - gi

Per Sva. se - pul - - chra re - - - - - gi

*pesante.*

o - - num Co - - - get om - - nes

o - - num Co - - - get om - - nes

o - - num Co - - - get om - - nes

o - - num Co - - - get om - - nes

Sva. o - - num Co - - - - - get om - - nes

an - - - te thro

an - - - te thro

an - - - te thro

an - - - te thro

Sva. an - - - - - te thro

num.

num.

num.

num.

Sca...

fz

TUTTI. TENOR. *pp*

TUTTI. BASS. *pp*

Tu - ba co - get, co - get om - nes an - te

Tu - ba co - get, co - get om - nes an - te

*pp*

G

thro

num.

thro

num.

*ppp*

*ppp*

*pp*



## No. 5.

## SOLI AND CHORUS.—“QUID SUM MISER.”

A

*Lento.* *pp* TUTTI. 1st SOPRANO. *pp* Quid sum mi - ser

*Lento.* *pp* TUTTI. 2nd SOPRANO. *pp* Quid sum mi - ser

*Lento.*  $\text{♩} = 60.$  *pp* *fz* *dim.* *pp* A

tunc dic - tu - rus? *pp* Quem pa - tro-num

tunc dic-tu - rus? *pp* Quem pa - tro-num

ro - ga - tu - rus, *pp* Cum vix

ro - ga-tu - rus, *pp* Cum vix

jus - tus sit se - cu - rus, cum vix jus - tus sit se - cu - rus? *pp*

jus - tus sit se - cu - rus, cum vix jus - tus sit se - cu - rus? *pp*

*mf*

*pp*  
*Ped.*

SOLO. SOPRANO.  
*pp*  
Quid sum mi-ser tunc dic-tu-rus?

TUTTI. BASS.  
*pp*  
Quid sum miser tunc dic-tu-rus?

Quem pa-tro-num ro-ga-tu-rus, Cum vix jus-tus

TUTTI. TENOR.  
*pp*  
Quid sum miser tunc dic-tu-rus?

sit se-cu-rus, cum vix jus-tus sit se-cu-rus?

*pp*  
Quem pa-tronum ro-ga-tu-rus,

Cum vix jus-tus sit se-cu-

*fz* *pp*



SOLO. TENOR.

*f* *pp* *f* *pp*

Quid sum mi-ser tunc dic-tu-rus? Quem pa-tro-num ro-ga-

- - - rus.

SOLO. SOPRANO.

Quem pa-tro-num ro-ga-tu-rus, Cum vix jus-tus sit se-cu-rus?

- tu-rus, quem pa-tro-num ro-ga-tu-rus, Cum vix jus-tus sit se-cu-rus?

SOLO. BASS.

*f*

Quid sum mi-ser tunc dic-tu-rus, Quem pa-tro-num ro-ga-tu-rus?

B

TUTTI. ALTO.

*pp*

Quid sum mi-ser

TUTTI. TENOR.

*pp*

Quid sum mi-ser tunc dic-tu-rus?

TUTTI. BASS.

*pp*

Quid sum mi-ser tunc dic-tu-rus?

B

*pp* *p* *pp*

3

tunc dic - tu - rus?

Quem pa - tro - num ro - ga - tu - rus, Cum vix

Quem pa - tro - num ro - ga - tu - rus, Cum vix

*pp* *dim.* *pp*

jus - tus sit se - cu - rus? cum vix jus - tus sit se - cu - rus?

jus - tus sit se - cu - rus? cum vix jus - tus sit se - cu - rus?

*p* *f*

SOLO. SOPRANO.

Rex tre -

*p* *dim.* *pp*

men - dæ Ma - jes - ta - tis, Rex tre-men - dæ Ma - jes - ta -

*Solo. ALTO.* Rex tre-men - dæ Ma - jes - ta

*TUTTI. TENOR.* Rex!

*TUTTI. BASS.* Rex!

*C. Poco più mosso. (non Tanto.)* Rex!

*mp*

tis, Qui sal-van-dos sal - - vas gra - tis,

tis, *TUTTI. SOPRANO.* Qui sal - van-dos sal - vas,

*f* *SOLO. TENOR.* Rex tre-men - dæ Ma - - jes - ta - tis,

*f* *SOLO. BASS.* Rex tre-men - dæ Ma - - jes - ta - tis,

*f* *TUTTI. ALTO.* Rex!

*fz* *p* *f* *p* *f* *p*

*f* Sal - - va . . me, fons pi - e - ta - - tis.

*f* sal - - vas gra - - - - - tis.

*f* Sal - - va me, fons pi - e - ta - - - - - tis.

Sal - - va me, fons pi - e - ta - - - - - tis.

**D SOLO. SOPRANO.**  
*p* Rex tre-men - dæ Ma - jes - ta - tis,

**SOLO. ALTO.**

**TUTTI. TENOR.** *f*  
 Rex !

**TUTTI. BASS.** *f*  
 Rex !

**D**  
*p* *fz*

**f**  
 Rex tre-men - dæ Ma - jes - ta - tis,

**f**  
 Rex tre-men - dæ Ma - jes - ta - tis,

**TUTTI. SOPRANO.**  
 Rex !

**TUTTI. ALTO.**  
 Rex !

**fp** **f**

Sal - - - va, sal - - - - -

Sal - - - - - va,

Rex tre - men - dæ Ma - jes - ta - tis,

Sal - - - - - va, sal - - - - - va,

Sal - - - - - va, sal - - - - -

Sal - - - - - va, sal - - - - -

- - - - - va me.

sal - - - - - va me.

Sal - va, sal - va me,

Sal - - - - - va me,

- - - - - va me, *ff* >>> Rex tremendæ Ma-jes - ta -

- - - - - va me, Rex tremendæ Ma-jes - ta

*molto sforzando.*

Rex tremendæ Ma-jes - ta - tis, Qui sal-van-dos

Rex tremendæ Ma-jes - ta - tis, Qui sal-van-dos

tis, Rex tremendæ Ma-jes - ta - tis, Qui sal-van-dos

tis, Rex tremendæ Ma-jes - ta - tis, Qui sal-van -

sal-vas gra - tis, Rex, sal-va me, sal - va

sal-vas gra - tis, Rex, sal-va me, sal - va

sal-vas gra - tis, Rex, sal-va me, sal - va

dos sal-vas gra - tis, Rex, sal-va me, sal - va

me, sal - va me, sal - va me, fons pi - e -

me, sal - va me, sal - va me, fons pi - e -

me, sal - va me, sal - va me, fons pi - e -

me, sal - va me, sal - va me, fons pi - e -

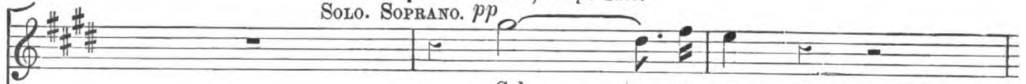
dim.

con forza.

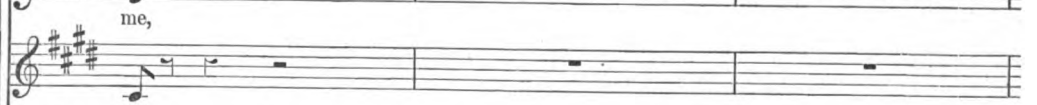
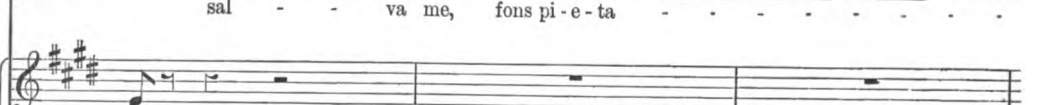
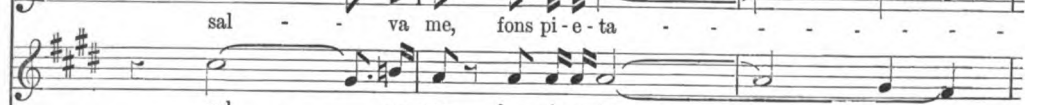
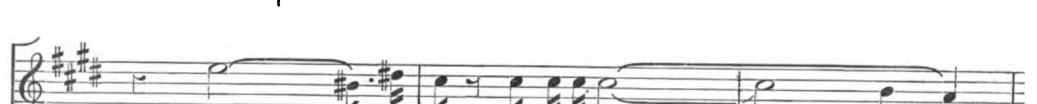
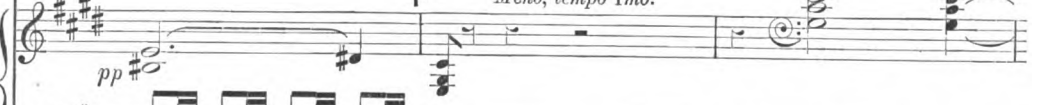
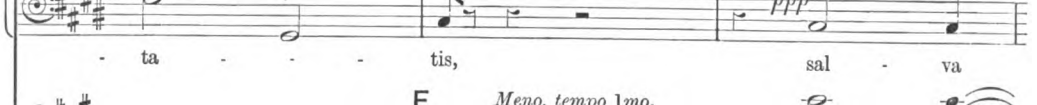
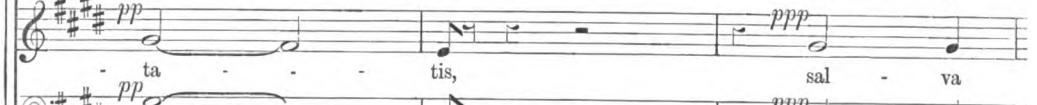
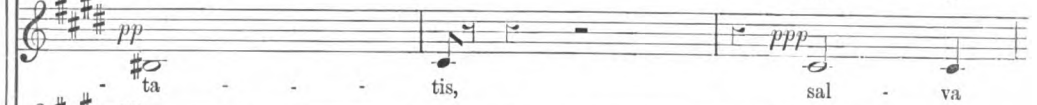
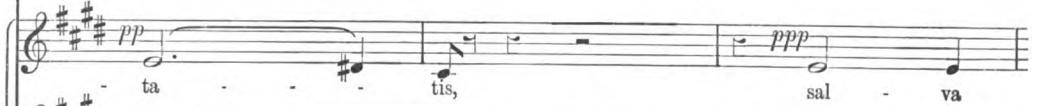
sempre più



**F** *Meno, tempo 1mo.*  
SOLO. SOPRANO. *pp*



SOLO. ALTO. *pp*





tis. . . .  
 tis. . . .  
*ppp* fons pi-e-ta - - tis, sal - - va  
*ppp* fons pi-e-ta - - tis, sal - - va  
*ppp* fons pi-e-ta - - tis, sal - - va  
*ppp* fons pi-e-ta - - tis, sal - - va

me.  
 me.  
 me.  
 me.  
 ma

*morendo.* *ppp*

## No. 6.

## QUARTET.—“RECORDARE, JESU PIE.”

*Andante.*

*Andante. ♩ = 60.*

*p fz p fz dim. p*

**SOLO. TENOR. *f***

Re - cor - da - re, Je - su pi - e, Quod sum

*p pp 3*

*fz*

cau - sa Tu - æ vi - æ, Ne me per - das il - la di - e,

*fz p pp fz*

ne me per - das, ne me per - das il - la . . di - e.

*cres. f dim. fz p fz p*

SOLO. SOPRANO.

SOLO. ALTO. Re - cor -

SOLO. BASS.

Re - cor -

Re - cor - da - re,

SOLO. SOPRANO.

SOLO. ALTO. Re - cor -

SOLO. BASS. Re - cor -

Re - cor - da - re,

*fz* *dim.* *pp* *fz*

- da - re, Je - su pi - e, Ne me per - das

- da - re, Je - su pi - e, Ne me per - das, per -

SOLO. TENOR.

Per - das, Ne me

Je - su pi - e, Ne me per - das il - la

*fz* *f* *fz* *f* *fz*

il - la di - e!

- das il - la di - e!

per - das il - la di - e!

di - e, ne me per - das il - la di - e!

*p* *fz* *pp*

*mf mezza voce.*

*pp*

*pp*

*A* Quæ - - - rens

$\text{♩} = 63.$

*mf mezza voce.*

Quæ - rens me se-dis-ti las-sus;

*mf mezza voce.*

Quæ - rens me . . se-dis-ti las-sus;

*mf mezza voce.*

Quæ - rens me se-dis-ti las-sus; Re - de -

me se-dis-ti las-sus, quæ - rens me se-dis-ti las-sus,

*mf*

Re - de - mis - ti cru - cem pas - sus, cru - cem

Re - de - mis - ti cru - cem pas - sus, cru - cem

- mis - ti cru - cem pas - sus, cru - - - - - cem

*fz*

*mf*

Re - de - mis - ti cru - cem pas - sus, cru - cem

*Un pochettino più mosso.*

pas - sus : Tan - tus la - bor non sit cas - sus,

pas - sus : Tan - tus la - bor non sit

pas - sus : Tan - tus la - bor non sit cas - sus,

pas - sus : Tan - tus la - bor non sit cas - sus,

*Un pochettino più mosso. ♩ = 66.*

tan - tus la - bor non sit cas - sus, tan - tus la - bor non sit cas - sus.

cas - sus, non sit cas - sus.

tan - tus la - bor non sit cas - sus, non sit cas - sus.

tan - tus la - bor non sit cas - sus, non sit cas - sus.

Jus - te Ju - dex ul - ti - o - nis, Do - num fac re -

Tempo 1mo. ♩ = 60.

*pp* *pp*

- mis - si - o - nis,

*f* *f* *fp* *pp*

*molto* *cres* *cen* - *do.* *accel.*  
do - num fac re - mis - si - o - nis

*molto* *cres* *6* *cen* - *do.* *accel.* *6*

*f*

An - te di - - - - - em ra - ti -

*f* *dim.*



Jus - te Ju - dex  
 Jus - te Ju - dex  
 o - nis, Jus - te Ju - dex ul - ti -  
 ul - ti - o - nis, Do - num  
 ul - ti - o - nis, Do - num  
 o - nis, Do - num fac . . re - mis - si -  
 fac . . re - mis - si - o - nis An - te di - em . . ra - ti -  
 fac . . re - mis - si - o - nis An - te di - em  
 fac . . re - mis - si - o - nis An - te di - em ra - ti -  
 o - nis An - te di - em ra - ti - o -

Musical score for a choral and piano piece. The score is in G major (one sharp) and 4/4 time. It features vocal staves and a piano accompaniment. The lyrics are in Latin. The score includes dynamic markings (*mf*, *p*, *pp*, *f*, *fz*), tempo markings (*a tempo*), and articulation (accents). The piano part has complex textures with triplets and sixteenth-note patterns.



o - nis. In - ge - mis - co, *pp*

ra - ti - o - nis. In - ge - mis - co, *pp*

tan - - quam re - us; Cul - pa *poco a poco cres -*

tan - - quam re - us; Cul - pa *poco a poco cres -*

ru - bet vul - - tus me - us: do. *mf*

ru - bet vul - tus me - us: cul - pa ru - - bet vul - tus *cen*

8148.

Sup - pli - can - ti par - ce .

Sup - pli - can - ti par - ce

Sup - pli - can - ti par - ce .

me - us : Sup - pli - can - ti par - ce

De - us.

De - us. Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au -

De - us.

De - us.

Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au -

- dis - ti, Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au -

Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au -

Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au -

dis - ti, Mi - hi quo - que spem de - dis - ti.

dis - ti, Mi - hi quo - que spem de - dis - ti.

dis - ti, Mi - hi quo - que spem de - dis - ti.

dis - ti, Mi - hi quo - que spem de - dis - ti.

dis - ti, Mi - hi quo - que spem de - dis - ti.

dis - ti, Mi - hi quo - que spem de - dis - ti.

dis - ti, Mi - hi quo - que spem de - dis - ti.

dis - ti, Mi - hi quo - que spem de - dis - ti.

Pre - ces me - æ non sunt dig - næ;

Pre - ces me - æ non .. sunt dig - næ;

Pre - ces me - æ non .. sunt dig - næ; Sed Tu

Pre - ces me - æ non .. sunt dig - næ;

First system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "Sed Tu . . . bo - nus fac be - nig - ne, Ne pe-ren - ni". The piano part is mostly rests.

Second system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "cre - mer ig - ne, ne pe-ren - ni cre - mer ig - ne." and "ig - ne, ne pe - ren - ni cre - mer ig - ne." The piano part features a prominent bass line with chords and some melodic movement.

Third system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "cres - cen - do." and "f dim." The piano part features a prominent bass line with chords and some melodic movement.

mezza voce.

*mf* In-ter o- ves lo-cum præ- sta, Et ab

*pp* *mf* *p*

*poco rit.*

*poco rit.*

*poco rit.*

hæ- dis me se- ques- tra,

*poco rit.*

In-ter o- ves lo-cum præ- sta, Et ab hæ- dis me se-

*f* *p* *pp* *poco a poco rit.* *poco rit.*

*a tempo.* *ff*

Sta- tu- ens in par- te dex- tra.

*a tempo.* *ff*

Sta- tu- ens in par- te dex- tra.

*a tempo.* *ff*

Sta- tu- ens in par- te dex- tra.

*a tempo.* *ff*

- ques- tra, Sta- tu- ens in par- te dex- tra.

*a tempo.* *ff*

## No. 7.

## CHORUS.—“CONFUTATIS MALEDICTIS.”

*Moderato maestoso.* Bass. *f*

Con - - - fu -

*Moderato maestoso.* 72.

*f* *fz* *fz* *fz* *fz*

ta - - - tis ma - - - le - dic - - - tis,

*fz* *fz* *fz* *fz*

TENOR.

Con - - - fu -

Flam - - - mis a - - - eri - bus ad - dic - - - tis,

*fz* *fz* *fz* *fz*

ta - - - - - tis ma - - - - - le - dic - - - - - tis,

*fz* *fz* *fz*



A ALTO.

Con - - - fu -

Flam - - - mis a - cri - bus ad - die - tis,

ta - - - tis ma - - - le - die - tis,

Flam - - - - - mis a - cri - bus ad - die - tis,



**B** SOPRANO.

*pp* Vo - ca me,

*pp* Vo - ca me,

*pp* Vo - ca me,

**B**

*pp* vo - ca me cum

*pp* vo - ca me cum

*pp* vo - ca me, . . . vo - ca me cum be - ne -

*pp* Vo - ca me, vo - ca me . . . cum be - ne -

*pp*

be - ne - dic - tis.

be - ne - dic - tis.

dic - tis.

dic - tis.

*fz* *fz* *dim.* *pp*

**C. ALRO.**

Con - - - fu -

ta - - - tis ma - - - le - die - - tis,

**SOPRANO.**

Con - - - fu -

Flam - - - mis a - cri - bus ad - die - - tis.

ta - - - tis ma - - - le - die - - tis,

Flam - - - mis a - - cri - bus ad - die - - tis,

TENOR. *ff*

Con - - - fu -

- ta - - tis, ma - - le - die - - tis,

Flam - - - mis a - cri - bus ad - die - - tis.

*dim.*

*pp*

**D** SOPRANO. *pp*

Vo - ca me, vo - ca me, vo - ca me cum be - ne -

ALTO. *pp*

Vo - ca me, vo - ca me, vo - ca me cum be - ne -

TENOR. *pp*

Vo - ca me, vo - ca me, vo - ca me cum be - ne -

BASS. *pp*

Vo - ca me, vo - ca me, vo - ca me cum be - ne -

*pp*

70

dic tis, cum be-ne-

dic tis, cum be-ne-dic

dic tis, cum be-ne-dic

dic tis, cum be-ne-dic

dic tis, cum

dic tis.

tis, cum be-ne-dic tis.

tis, cum be-ne-dic tis.

be-ne-dic tis.

*poco a poco cres.*

O-ro sup-plex et ac-eli-nis,

O-ro sup-plex et ac-eli-nis,

O-ro sup-plex et ac-eli-nis,

O-ro sup-plex et ac-eli-nis,

*poco a poco cres.*

Cor con - tri - tum qua - si - - - si

Cor con - tri - tum qua - si ci - - -

Cor con - tri - tum qua - si ci - - -

Cor con - tri - tum qua - si ci - - -

*f* *dim.*

*dim.* *pp* ci - nis ; Ge - re

*dim.* *pp* nis ; Ge - re

*dim.* *pp* nis ; Ge - re

*dim.* *pp* nis ; Ge - re cu - ram

*tranquillo.*

*p* *pp* cu - ram me - i

*pp* cu - ram me - i

*pp* me - i fi - nis,

*pp* *morendo.*

fi - nis, ge - re cu - ram me - - i

fi - nis, ge - re cu - ram me - - i

ge - re cu - ram me - - i

ge - re cu - ram me - - i

*ppp* *pp*

fi - - - - - nis.

fi - - - - - nis.

fi - - - - - nis.

fi - - - - - nis.

*pp* *pp* *pp* *pp*

*pp* *pp*

*dim.* *p* *pp*



## No. 8.

## SOLO AND CHORUS.—“LACRYMOSA.”

*L'istesso tempo.* SOLO. BASS. *f*

La - cry - mo - sa

*L'istesso tempo.  $\text{♩} = 72$ .*

*f*

TUTTL. BASS.

*f* di - es il - la,

La - cry - mo - sa

*p* *ff*

*f* Quà re - sur - get ex fa - vil - là Ju - di -

di - es il - la,

*p* *ff*

- can - - dus, ju - - di - can - dus ho - - - mo

*dim.* *p*



re - us;

*ff* *pp* *p* *pp*

**A** *SOLO. BASS.* *pp* *mp*

Hu - ic er - go par - ce,

*pp* *molto espressivo.*

*secco.*

*SOLO. ALTO.* *molto espressivo.*

Hu - ic er - go par - ce, De - us,

De - us, hu - ic

hu - ic par ce,

er - go par - ce, De - us, hu - ic er - go

*cres.*

par - - - ce, De - - - us.

par - - - ce, De - - - us.

*molto cres.* 3 3

*p* *ff*

**B** *f* SOLO. TENOR.

La - - - cry - - - mo - sa

TUTTI. TENOR.

La - - - cry - - - mo - sa

**B** *ff*

*ff*

*f* di - - es il - la, *f* Quà re -

di - - es il - la.

*ff* *ff*

- sur - - get ex fa - vil - là Ju - di - can - - dus, ju - - di -

- can - - dus ho - - mo re - us;

*pp* *p* *pp*

SOLO. SOPRANO. —————

Hu - ic er - go

SOLO. TENOR. —————

Hu - ic er - - go par - ce, De - us,

par ce, De us, hu - ic par - ce,

hu - ic er - go par - ce, hu - ic er - go

*rit.* *p* *Poco meno mosso.* *pp*

par - ce, De - us. Pi - e

*SOLO. ALTO.* *pp*

Pi - e Je - su, Je - su,

par - ce, De - us.

*rit.* *p* *Poco meno mosso.* *♩ - 66.* *pp*

Do - mi-ne, Do - mi - ne, *molto espressivo.*

Do - mi-ne, Do - mi - ne, Do - na e - is

*pp*

Do - na

re - qui - em, Do - na

*SOLO. BASS.* *pp* Do - na

Do - na

e - is re - qui - em, sem - pi - ter  
 e - is re - qui - em, sem - pi - ter  
 e - is re - qui - em, sem - pi - ter  
 e - is re - qui - em, sem - pi - ter

- nam! do - na e - is re - qui - em, do - na e - is  
 - nam! do - na e - is re - qui - em, do - na e - is  
 - nam! do - na e - is re - qui - em, do - na e - is  
 - nam! do - na e - is re - qui - em, do - na e - is

do - na e - is re - qui - em  
 do - na e - is re - qui - em  
 do - na e - is re - qui - em  
 do - na e - is re - qui - em

*f* *ff*

A - - - men, A - - - men,  
 A - - - men, A - - - men,  
 A - - - men, A - - - men,  
 A - - - men, A - - - men,  
 A - - - men, A - - - men,

*f* *ff*

*mp* *p*

*pp* *TUTTI.*  
 Pi - - - e Je - - - su,  
*pp* *TUTTI.*  
 Pi - - - e Je - - - su,  
*pp* *TUTTI.*  
 Pi - - - e Je - - - su,  
*pp* *TUTTI.*  
 Pi - - - e Je - - - su,  
*pp* *TUTTI.*  
 Pi - - - e Je - - - su,

*pp*



Do - - - - mi - - ne,

Do - - - - mi - - ne,

Do - - - - mi - - ne,

Do - - - - mi - - ne,

*pp* Do - na e - is re qui - em.

*pp* Do - na e - is re qui - em.

*pp* Do - na e - is re qui - em.

*pp* Do - na e - is re qui - em.

*ppp*

*pp* A - - men,

*pp* A - - men,

*pp* A - - men,

*pp* A - - men,

*pp* A - - men,

*pp*



men.

men.

men.

men.

*pp molto cres. f dim.*

*p ppp ppp*

*Ped.*

\* THE END OF THE FIRST PART.

## PART II.

No. 9.

SOLI AND CHORUS.—"OFFERTORIUM."

*Andante con moto.*

PIANO.  
♩ = 69.

*p* *fz* *p* *cres.* *f* *fz*

*p* *pp* *f*

*fz* *dim.* *p* *pp* *dim.*

*pp* *f* *pp*

TUTTI. BASS.  
*mf*

Do - mi-ne Je - su Chris - te, Rex glo - ri-æ, Rex

2/4 2/4 C

**B** *Solo. Alto.*  
 glo - ri - æ. . . Do - mi - ne  
*pp*

Je - su Chris - te, Rex glo - ri - æ, Rex  
*f*

*Tutti. Alto.* *p* glo - ri - æ. Do - mi - ne  
*Tutti. Tenor.* *f* Rex glo - ri - æ. . .  
*Tutti. Bass.* *f* Rex glo - ri - æ. . .  
*p*

Je - su Chris - te, Rex glo - ri - æ, Rex glo - ri - æ. . .

Solo Bass.

C

Do - mi - ne Je - - su

*pp*

Chris - te, Rex glo - - ri - æ, Rex glo - - ri -

- æ.

TUTTI. SOPRANO.

Rex glo - ri - æ, Do - mi - ne Je - - - su

TUTTI. ALTO.

Rex glo - ri - æ, Do - mi - ne Je - - - su

TUTTI. TENOR.

Do - mi - ne Je - - - su

TUTTI. BASS.

*ff*

*secco.*



[illegible]

**D SOLO. SOPRANO.**

Li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to -

*pp*

- rum, de poe - - nis in - fer - - ni et de - pro -

*pp* , *fp* > *fp* > *fp* >

fun - do la - - cu.

**SOLO. ALTO. sotto voce.**

Li - be - ra

**SOLO. TENOR.**

Li - be - ra

**TUTTI. TENOR.**

Li - be - ra a - ni - mas

**TUTTI. BASS.**

*fp* *p* *pp*

a - - ni-mas om - ni-um fi - de - - li -  
 a - - ni-mas om - ni-um fi - de - - li -  
 om-ni-um fi-de - li-um  
 Li-be-ra a - nimas,

- um de - func - to - - rum,  
 - um de - func - to - - rum,  
 de - func - to - - rum,  
 li-be-ra a-ni-mas fi-de - li-um de-func - to - - rum,  
 Sea.....  
 Ped. \*

*p* Li - be-ra a - ni-mas om - ni-um fi -

*p* li - be-ra a - ni-mas om - ni-um fi -

*p* li - be - ra a - ni - mas om - ni - um fi -

*mf* li-be-ra a - nimas, *mf* li-be-ra a - nimas,

*pp* *Ped.*

- de - - li - um de - func - to - - - rum, *f* li - be - ra

- de - - li - um de - func - to - - - rum, *f* li - be - ra

de - - li - um de - func - to - - - rum, *f* li - be - ra

*SOLO. BASS.* *f* Li - be - ra

om-ni-um fi - de - li-um, *mf* li - be - ra a - ni-mas om-ni-um fi - de - li - um,

*fz* *p* *f*

**E**

e - - as de o - - re le - o - - nis, li - be - ra

**f**

e - - as de o - - re le - o - - nis, li - be - ra

**f**

e - - as de o - - re le - o - - nis, li - be - ra

**f**

e - - as de o - - re le - o - - nis, li - be - ra

**E TUTTI. SOPRANO.**

**TUTTI. ALTO.**

*mf* Li - be - ra e - as,

*mf* li - be - ra e - as,

*mf* li - be - ra e - as,

**E**

*fz* *p* *fz* *cres.*

**f**

e - - as de o - - re le - o - - nis, li - be - ra

**f**

e - - as de o - - re le - o - - nis, li - be - ra

**f**

e - - as de o - - re le - o - - nis, li - be - ra

**f**

e - - as de o - - re le - o - - nis, li - be - ra

*mf* li - be - ra e - as,

*mf* li - be - ra e - as,

*mf* li - be - ra e - as,

*fz* *p* *mf* *fz* *Ped.*

51

*f* *dim.*

e - as, li-be-ra e - as, Do-mi-ne Je-su

*f* *dim.*

e - as, Do-mi-ne Je-su

*f* *dim.*

e - as, Do-mi-ne Je-su

*f* *dim.*

e - as, Do-mi-ne Je-su

*f* 3

li-be-ra e - as,

3

li-be-ra e - as,

*pp* 3

li-be-ra e - as,

*Ped.* *Ped.* *Ped.* *Ped.*

*p*

Chris te,

*p*

Chris te,

*p*

Chris te,

*p*

Chris te,

*pp* 3

li-be-ra e - as,

*pp* 3

li-be-ra e - as,

*pp* *dim.*

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[illegible]

- sor - be - at e - as tar - ta - rus, ne ca - dant in ob -  
 - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -  
 - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -  
 - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -  
 tar - ta - rus, ne ca - dant in ob - scu - rum,  
 tar - ta - rus, ne ca - dant in ob - scu - rum,  
 tar - ta - rus, ne ca - dant in ob - scu - rum,  
 tar - ta - rus, ne ca - dant in ob - scu - rum,  
 tar - ta - rus, ne ca - dant in ob - scu - rum,  
 - scu - rum,  
 - scu - rum,  
 - scu - rum,  
 - scu - rum,  
 ne ca - dant in ob - scu - rum, ne ca - dant in ob -  
 ne ca - dant in ob - scu - rum, ne ca - dant in ob -  
 ne ca - dant in ob - scu - rum, ne ca - dant in ob -  
 ne ca - dant in ob - scu - rum, ne ca - dant in ob -  
 ne ca - dant in ob - scu - rum, ne ca - dant in ob -

Dynamics: *pp*, *f*, *mf*, *ff*, *dim.*  
 Articulations: *tr*, *acc.*, *dim.*  
 Piano accompaniment includes triplets and sustained chords.

The image displays a page from a musical score for 'Gloria' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are arranged in four staves at the top, and the piano accompaniment is at the bottom. The lyrics are in Latin: 'scu - rum, in ob - scu - rum. li-be-ra e-as, li-be-ra'. The music is in 3/4 time and features various dynamics such as *pp* (pianissimo) and *ppp* (pianissimissimo). The piano accompaniment includes triplets and other rhythmic patterns. The score is presented in a clear, professional layout with a white background and black ink.

The image shows a page from a musical score for Franz Schubert's 'Missa'. The score is written for voice and piano. The vocal part is in G major and 4/4 time, with lyrics in Latin. The piano part includes a tenor line and a grand staff (treble and bass clef). The lyrics are: 'Sed sig - ni - fer sanc - tus Mi - cha - li - be - ra e - as,'. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes, marked with a 'p' (piano) dynamic. The score is in G major, indicated by one sharp (F#) on the treble clef.

**Vocal Part:**

*Sed sig - ni - fer sanc - tus Mi - cha -*  
*Sed sig - ni - fer sanc - tus Mi - cha -*  
*Sed sig - ni - fer sanc - tus Mi - cha -*  
*Sed sig - ni - fer sanc - tus Mi - cha*

**Tenor Part:**

*li - be - ra e - as,*  
*e - as,*

**Piano Part:**

*li - be - ra e - as,*

**Dynamic Markings:** *mf* (mezzo-forte), *p* (piano)

**Tempo/Style:** The score is marked with a 'p' (piano) dynamic, indicating a soft or quiet performance.

- el re - præ - sen - - - tet e - as, in  
 - el re - præ - sen - - - tet e - as, in  
 - el re - præ - sen - - - tet e - as, in  
 - el re - præ - sen - - - tet e - as, in

*mf* li - be-ra e - as, *mf* li - be-ra e - as,  
*mf* li - be-ra e - as, *mf* li - be-ra e - as,

*f* lu - - cem sanc - tam, re - præ - sen - - - tet *p*  
*f* lu - - cem sanc - tam, re - præ - sen - - - tet *p*  
*f* lu - - cem sanc - tam, re - præ - sen - - - tet *p*  
 lu - - cem sanc - tam, re - præ - sen - - - tet

*mf* li - be-ra e - as,  
*mf* li - be-ra e - as,

*f* *p*

e - - as, in lu - - - - cem sanc - tam, in  
 e - - as, in lu - - - - cem sanc - tam, in  
 e - - as, in lu - - - - cem sanc - tam, in  
 e - - as, in lu - - - - cem sanc - tam, in

li - be-ra e - as,  
 li - be-ra e - as,

*dim. pp*

lu - - cem, in lu - - - - cem sanc - - -  
 lu - - cem, in lu - - - - cem sanc - - -  
 lu - - cem, in lu - - - - cem sanc - - -  
 lu - - cem, in lu - - - - cem sanc - - -

SOPRANO.  
 Sed  
 ALTO.  
 Sed  
 Sed  
 Sed  
 Sed

*mf cres.* li - be-ra e - as, *f* li - be-ra e - as.  
*mf cres.* li - be-ra e - as, *f* li - be-ra e - as.

*mf molto crescendo.* *f*



H  
 - tam.  
 - tam.  
 - tam.  
 - tam.  
 H  
 sig - ni - fer sanc - tus Mi - cha - el re-præ - sen - tet  
 sig - ni - fer sanc - tus Mi - cha - el re-præ - sen - tet  
 sig - ni - fer sanc - tus Mi - cha - el re-præ - sen - tet  
 sig - ni - fer sanc - tus Mi - cha - el re-præ - sen - tet  
 H *Sva.*  
*marcato.*  
 e - as, in lu - cem sanc - tam,  
 e - as, in lu - cem sanc - tam,  
 e - as, in lu - cem sanc - tam, in lu - cem  
 e - as, in lu - cem sanc - tam, in lu - cem  
*Sva.*  
 8148 H



in lu - cem sanc - tam.

sanc - - - tam.

sanc - - - tam.

**X. Allegro (alla breve).**

Quam o - lim

Quam o - lim A - bra-hæ pro - mi - sis - ti et se - mi - ni e -

**X. Allegro (alla breve).  $\text{♩} = 112$ .**

Quam o - lim A - bra-hæ

*mf*

*marcato.*

A - bra-hæ pro - mi - sis - ti et se - mi - ni e - jus, et se - mi - ni e -

- jus, et se - mi - ni e - - - jus, et se - mi - ni e - - -

*fz*

*marcato.*

*fz*

pro - mi - sis - ti et se - mi - ni e - - - - -

e - - - - - jus, quam o - lim, quam o - lim

- - - - - jus, quam o - lim, quam

Quam o - lim A - bra-hæ

fz fz fz fz fz fz

- jus, et se - mi - ni e - - - - -

A - bra-hæ pro - mi - sis

o - - lim A - bra-hæ pro - mi - sis - ti, pro - mi -

pro - mi - sis - ti et se - mi - ni e - jus, et se - mi - ni

fz fz fz fz

- jus, quam o - lim A - bra-hæ, quam o - lim A - bra-hæ pro - mi - sis - ti et

- ti, quam o - lim A - bra-hæ, quam o - lim A - bra-hæ pro - mi - sis - ti et

- sis - ti, quam o - lim A - bra-hæ, quam o - lim A - bra-hæ pro - mi -

e - - jus, et se - mi - ni e - - jus, et se - mi - ni

fz fz

se - mi - ni e - - - - - jus, quam o - lim A - bra - hae pro - mi

se - mi - ni e - - - - - jus, quam o - lim A - bra - hae pro - mi

- sis - ti et se - mi - ni e - - - - - jus,

e - - - - - jus, quam o - lim A - bra - hae

- sis - ti, quam o - lim A - bra - hae pro - mi - sis - - -

- sis - ti, quam o - lim A - bra - hae, quam

quam o - lim A - bra - hae pro - mi - sis - ti et

pro - mi - sis - ti, quam o - lim A - bra - hae pro - mi - sis - - -

- ti et . . . se - mi - ni e - - - - - jus, quam . . . o - lim, quam o - lim

o - - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - - - - - jus,

se - mi - ni e - - - - - jus, f quam . . .

- ti, quam

A - bra - hæ pro - mi - sis - ti et se - mi - ni e - jus,

et se - mi - ni

o - lim A - bra - hæ pro - mi - sis - ti, quam o - lim

o - lim A - bra - hæ pro - mi - sis - ti et se

tr

quam o - lim A - bra - hæ

e - jus, et se - mi - ni e

A - bra - hæ pro - mi - sis - ti, et se - mi - ni e

- mi - ni e - jus, et se - mi - ni e - jus, et

tr

pro - mi - sis - ti et se - mi - ni e - jus,

jus, et se - mi - ni

jus, quam o - lim A - bra - hæ pro - mi -

se - mi - ni e - jus, quam o - lim A - bra - hæ pro - mi -

tr

mf

p

et se - mi - ni e - jus,

e - jus, et se - mi - ni e - jus,

sis - ti, quam o - lim A - bra - hae pro - mi - sis - ti,

sis - ti, quam o - lim A - bra - hae . . pro - mi - sis - ti,

quam o - lim A - bra - hae pro - mi - sis - ti et . .

1st & 2nd Alto.

quam o - lim A - bra - hae pro - mi - sis -

quam o - lim . .

se - mi - ni e - jus, quam o - lim A - bra - hae

ti et se - mi - ni e - jus, quam

A - bra - hae pro - mi - sis - ti et se - mi - ni e -

quam o - lim



pro - mi - sis - - - ti et se - mi - ni, se - - -

o - - - - lim A - bra - hæ . . pro - mi - sis - ti et

- jus, quam o - lim A - bra - hæ pro - mi -

A - bra - hæ . . pro - mi - sis - - - ti et se - - -

*fz*

- mi - ni e - jus, quam o - lim . . A - bra - hæ

se - mi - ni e - jus, quam o - lim . . A - bra - hæ

- sis - - - ti, quam o - lim . . A - bra - hæ, quam o - lim

- mi - ni e - jus, quam o - lim A - bra - hæ, quam o - lim

pro - mi - sis - - - ti et se - mi - ni . .

pro - mi - sis - - - ti

A - bra - hæ pro - mi - sis - - - ti et

A - bra - hæ pro - mi - sis - - - ti

*ff*



e - - - jus, et se - - - mi - ni e - -  
 se - - mi - ni . . e - -  
 et se - -  
 - - - jus, et se - mi - ni e - -  
 et se - - mi - ni e - -  
 - - - jus, et se - mi - ni e - -  
 - - - mi - ni e - jus, et se - mi - ni e - -  
 - - - jus, et se - mi - ni e - - - jus, et  
 - - - jus, et . . se - mi - ni e - - - jus, et  
 - - - jus, . . . et se - - - mi - ni e - jus,  
 - - - jus, et se - - - mi - ni e - jus, et  
 - - - jus, et se - - - mi - ni e - jus, et

Musical score for page 104, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It includes Latin lyrics: "e - - - jus, et se - - - mi - ni e - -", "se - - mi - ni . . e - -", "et se - -", "- - - jus, et se - mi - ni e - -", "et se - - mi - ni e - -", "- - - jus, et se - mi - ni e - -", "- - - mi - ni e - jus, et se - mi - ni e - -", "- - - jus, et se - mi - ni e - - - jus, et", "- - - jus, et . . se - mi - ni e - - - jus, et", "- - - jus, . . . et se - - - mi - ni e - jus,", "- - - jus, et se - - - mi - ni e - jus, et", and "- - - jus, et se - - - mi - ni e - jus, et". The piano part includes dynamic markings *fz* and *N*.

se mi - ni e

se mi - ni e

et se - mi - ni, et se - mi - ni e

se - mi - ni e - jus, et se - mi - ni e

jus, et se - mi - ni e

jus, et se - mi - ni e - jus,

jus, et

jus, et

jus, quam o - lim

se - mi - ni e - jus, et se - mi - ni e - jus,

se - mi - ni e - jus, et se - mi - ni e - jus,

A - bra-hæ pro - mi - sis - ti et se - mi - ni

A - bra-hæ pro - mi - sis - ti, quam o - lim A - bra-hæ pro - mi -

quam o - lim A - bra-hæ pro - mi - sis - ti, quam o - lim

quam o - lim A - bra-hæ pro - mi - sis - ti, quam o -

e - jus, quam o - lim A - bra-hæ pro - mi -

sis - ti, quam o - lim A - bra-hæ pro - mi -

A - bra-hæ, quam o - lim A - bra-hæ pro - mi -

lim, quam o - lim A - bra-hæ pro - mi -

sis - ti et se - mi - ni e - jus, et se

sis - ti et se - mi - ni e - jus, quam o - lim A - bra-hæ pro - mi -

sis - ti et se - mi - ni e - jus, et se

sis - ti et se - mi - ni e - jus, et se - mi - ni

[illegible]

[illegible]



- - - - - jus, et se - mi - ni e - jus, et se - mi - ni  
 se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni  
 - - - - - jus, et se - mi - ni e - jus, et se - mi - ni  
 e - - - - - jus, et . . se - mi - ni e - jus, et

e - jus, et se - mi - ni e - jus, et se - mi - ni e - - -  
 e - jus, et se - mi - ni e - jus, et se - mi - ni e - - -  
 e - jus, et se - mi - ni e - jus, et se - mi - ni e - jus,  
 se - mi - ni e - jus, et se - mi - ni e - jus, et se - mi - ni e -

- jus, quam o - lim A - bra - hae pro - mi - sis - ti et  
 - jus, quam o - - - lim A - - - bra -  
 quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni  
 - jus, quam o - - - lim A - bra -



se - mi - ni, se - - - mi - ni  
 - hæ pro - mi - sis - - ti et se - mi - ni  
 e - jus, et se - - - mi - - ni  
 - hæ pro - mi - sis - - ti et se - - mi - ni

*Sua*

e - - - - - jus.  
 e - - - - - jus.  
 e - - - - - jus.  
 e - - - - - jus.  
 e - - - - - jus.

*Sua*  
*f*

*Sua* **Fine**

## No. 10.

## SOLI AND CHORUS.—“HOSTIAS.”

*Andante.* *Solo. Bass. A mf*

Do - mi -

*Andante. ♩ = 66.*

*pp* *f* *pp* *pp*

- ne Je - su Chris - te, Rex glo - ri - æ, Rex glo - ri -

*f* *cres.* *pp*

*B Solo. Alto.*

Hos - ti - as et

*pp*

- æ,

*B*

*pp* *cres.* *pp*

pre - ces ti - bi lau - dis of - fe - rimus, ti - bi Do - mi - ne

*dim.* *pp* *cres.*

SOLO. SOPRANO. *C* *mf* *dim.* *p*

Hos - ti - as et pre - ces ti - bi lau - dis of -

*cres.* lau - dis of - fe - ri-mus, ti - bi lau - - dis of -

*mf* *cres.* *f* *dim.* *p*

*pp*

- fe - - ri - mus...

*pp*

- fe - - ri - mus...

*pp* *f*

D SOLO. BASS.  
*mezza voce. mf*

Tu sus - - ci - pe pro a - ni - ma - bus il - lis, qua-rum

*pp*

*f* *p* *pp*

ho - di-e . . me - mo - ri-am fa - ci - e - - mus.

*f* *p* *dim.* *pp* *3*

SOLO. TENOR.

Tu sus - ci - pe pro a - ni - ma - bus il - lis qua - rum

*fz* *pp*

*Sua*

*cres.*

ho - di - e me - mo - ri - am fa - ci - e - - - mus.

TUTTI. BASSI.

Li - be - ra e - as,

*Sua*

*fz* *fz* *pp* *fz*

TUTTI. 1st TENOR.

Fac e - as Do - mi -

TUTTI. 2nd TENOR.

Fac e - as

li - be - ra e - as, li - be - ra e - as.

*f* *pp*

- ne de mor - te tran - si - re ad vi - - - tam,  
 Do - mi-ne de mor - te tran - si - re ad vi - - - tam,  
 1st Bass. *pp* Fac e - as de mor - te tran - si - re ad vi - -  
 2nd Bass. *pp* Fac e - as Do - mi-ne de mor - te tran - si - - - re ad vi - tam,  
 fac e - as Do - mi - ne de mor - te, de  
 fac e - as Do - mi - ne de mor - te tran -  
 - tam,  
 fac e - as Do - mi - ne de  
 mor - te tran - si - - - re ad vi - - - tam.  
 - si - re ad vi - tam, tran - si - re ad vi - tam.  
 fac e - as de mor - te tran - si - re ad vi - tam, tran - si - re ad vi - tam.  
 mor - te . . . tran - si - re ad vi - tam.  
*pp*

**TUTTI. ALTO.**  
*mf* *pp*  
 Li-be-ra e-as, li-be-ra e-as, li-be-ra e-as,  
*fz* *fz dim.* *pp*

**F SOLO. ALTO.**  
*p mezza voce.* *f*  
 Do-mi-ne Je-su Chris-te, Rex glo-ri-  
*pp* *fz*

*p* *pp*  
 æ, Rex glo-ri-æ.  
*pp* *pp*

**SOLO. SOPRANO.**  
*p*  
 Hos-ti-as et pre-ces ti-bi lau-dis of-  
*mf*

*p* *pp* *cres.*  
 fe-ri-mus, ti-bi Do-mi-ne lau-dis of-fe-ri-mus,  
*p* *pp* *cres.*  
*Ped.* *Ped.*



ti - bi lau - dis et pre - ces of - fe - - - ri -

*mf* *f* *dim.* *p* *dim.*

*pp* *G*

*mus.*  
**TUTTI. ALTO.**

*mf* *3* *mp* *3*

**TUTTI. BASS.**

*mf* *3* *mp* *3*

Li-be-ra e - as, li-be-ra e - as,  
Li-be-ra e - as, li-be-ra e - as,

*dim.* *G* *fp* *dim.*

**SOLO. BASS.**

*mf*

Tu sus - - ci - pe pro a - ni - ma - bus

*pp* *3*

li-be-ra e - as.

*pp* *3*

li-be-ra e - as.

*pp* *pp*

**SOLO. ALTO.**

*p*

Tu

il - lis, quarum ho - di - e . . me - mo - ri - am fa - ci - e - - - mus.

*f* *pp*

*molto espress.*

*p* sus - ci - pe pro a ni - ma - bus il - lis, qua - rum ho - di - e me -

*Sva*...

*pp* *f*

- mo - ri - am fa - ci - e - - mus.

*p* *mf* *3* TUTTI. BASS. Li - be - ra e - as,

*Sva*...

*p* *dim.* *pp* *p* *fp*

H TUTTI. 1st TENOR. Fac e - as Do - mi -

TUTTI. 2nd TENOR. *pp* Fac e - as

*mp* *3* *pp* *3* li - be - ra e - as, li - be - ra e - as.

H

*fz* *p* *pp*

*fp* *fz* *fz* *pp*

- ne de mor - te tran - si - re ad vi - - - tam ..

Do - mi - ne de mor - te tran - si - re ad vi - - - tam ..

TUTTI. 1st BASS. *pp* *mf* *pp*

TUTTI. 2nd BASS. *pp* *fp* *mf* *pp* Fac e - as de mor - te tran - si - re ad vi -

Fac e - as Do - mi - ne de mor - te tran - si - - - re ad vi -

fac e - as Do - mi - ne de mor - te, de mor - te tran -

fac e - as Do - mi - ne de mor - te, de mor - te tran -

- tam, fac e - as de

- tam, fac e - as Do - mi - ne de mor - te tran -

si - re ad vi - - tam.

si - re ad vi - - tam.

mor - te tran - si - re ad vi - - tam.

si - re ad vi - - tam.

*f* *pesante.*

*f* *pesante.*

SOLO. BASS.  
*Andante maestoso.*

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

*Andante maestoso, ♩ = 48.*

TUTTI. ALTO. (A small Chorus.)

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

SOLO. BASS.

Sanc - tus, Sanc - tus, Sanctus, Do - mi - nus De - us Sa - ba - oth.

TUTTI. ALTO.  
(A small Chorus.)

Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

A SOLO. TENOR.

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

## SOLO. SOPRANO.

*mf* *p*

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

*p* *p*

## B TUTTI. SOPRANO.

## TUTTI. ALTO.

## TUTTI. TENOR.

## TUTTI. BASS.

*sempre ff**p**p**fz**fz**fz**fz**fz*

- - - tus, Do - mi - nus De - - - us

- - - tus, Do - mi - nus De - - - us

- - - tus, Do - mi - nus De - - - us

- - - tus, Do - mi - nus De - - - us

- - - tus, Do - mi - nus De - - - us

*ff* *fz* *fz* *ff* *f*

Sa - ba-oth,  
 Sa - ba-oth,  
 Sa - ba-oth,  
 Sa - ba-oth,

Ple - ni sunt  
 Ple - ni sunt coe - li  
 coe - li et ter - ra, coe - li et ter - ra  
 Ple - ni sunt coe - li et ter - ra, glo - ri -  
 Ple - ni sunt coe - li glo - ri

SOLO. SOPRANO.  
 Ple-ni sunt coe li, coe-li et ter -  
 glo - ri - a tu - a, ple - ni sunt  
 glo - ri - a tu - a, ple - ni sunt  
 - a tu - a, ple - ni sunt  
 - a tu - a, ple - ni sunt



ra glo - ri - a, glo - ri - a tu - a. *dim. pp* SOLO. TENOR. *p* Ple -

coe - li glo - ri - a tu - a. *f p*

coe - li glo - ri - a tu - a. *f p*

coe - li glo - ri - a tu - a. *f p*

coe - li glo - ri - a tu - a. *f p*

ple - ni sunt coe - li, coe - li et *p*

ni sunt coe - li, coe - li et ter - ra *f p*

ter - ra, ple - ni sunt coe - li et ter - ra glo *f* SOLO. ALTO *f* Ple - ni sunt

glo - ri - a tu - a, *fz* *pp*

ri - a

cœ - li et ter - ra glo - ri - a

ple - ni sunt cœ - li et ter - ra glo - ri - a

Ple - ni sunt cœ - li glo - ri - a

*cres.*

*D Un poco più mosso.*

tu - a.

tu - a.

tu - a.

tu - a.

*D Un poco più mosso.* **TUTTI.**

Ple - ni sunt cœ - li et ter - ra,

**TUTTI.** *f* Ple - ni sunt cœ - li, cœ - li et ter - ra,

**TUTTI.** *ff* Ple - ni sunt cœ - li . . et ter - ra, cœ - li et

Ple - ni sunt cœ - li, cœ - li et ter - ra, ple - ni sunt cœ - li et

*D Un poco più mosso.*  $\text{♩} = 58.$

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Ho-san-na, Ho-san-na in ex-cel-sis!

san-na, Ho-san-na in ex-cel-sis!

Ho-san-na, Ho-san-na in ex-cel-sis!

san-na, Ho-san-na, in ex-cel-sis!

*Sua*

*Ped.* \*

Be-ne-dic-tus qui ve-nit.

*fz fz fp dim. pp*

*Ped.*

E SOLO. TENOR.

*Meno, quasi tempo 1mo.*

Be-ne-dic-tus qui ve-nit.

*pp*

*TUTTI. ALTO.*

Be-ne-

*E Meno, quasi tempo 1mo. ♩. = 78.*

*pp tranquillo.*

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TUTTI. SOPRANO.

Qui ve - nit in no-mi-ne

dic - tus qui ve - nit.

TUTTI. TENOR.

Qui

*Sva*

*mf*

SOLO. TENOR.

Be - ne - dic - tus qui

Do - mi - ni.

ve - nit in no - mi - ne Do - mi - ni.

*tranquillo.*

ve - nit in no-mi-ne Do - - - mi - ni, be - ne -

*pp*

dic - tus qui ve - nit in no - mi - ne Do - mi -

SOLO. SOPRANO.  
*p*

Be - ne - dic - tus qui ve - nit in

SOLO. ALTO.  
*p*

Be - ne - dic - tus qui ve - nit in

ni, . . . qui ve - nit in no - mi - ne

*pp*

*Ped.* \* *Ped.* \* *Ped.*

no - mi - ne Do - mi - ni, qui ve -

no - mi - ne Do - mi - ni, qui ve -

Do - mi - ni, qui ve -

TUTTI. TENOR.  
*p*

Be - ne - dic - tus qui

TUTTI. BASS.  
*p*

Be - ne - dic - tus qui

*pp*



nit, qui ve *poco a poco cres*  
 nit, qui ve *poco a poco cres*  
 nit, qui ve *poco a poco cres*  
 ve nit qui *poco a poco cres*  
 ve nit, qui *poco a poco cres*

cen do.  
 nit, qui ve nit, qui  
 cen do.  
 nit, qui ve *do.*  
 cen do.  
 nit, qui ve *do.*  
 cen do.  
 ve nit qui  
 cen do.  
 ve nit, qui  
 cen do.

*mf* ve - - - - nit in.

*mf* nit, qui ve - nit in

*mf* nit in no - mi - ne

TUTTI. SOPRANO. *f* Qui ve - nit in no - mi-ne Do - mi-ni,

TUTTI. ALTO. *f* Qui ve - nit in no - mi-ne Do - mi-ni,

*mf* ve - nit in no - mi-ne Do - mi-ni, qui

*mf* ve - nit in no - mi-ne Do - mi-ni, qui

*mf* Ped. \*

*f* no - mi - ne Do - mi -

*f* no - mi - ne Do - mi -

*f* Do - mi - ni.

*pp* qui ve - - - nit.

*pp* qui ve - nit in no - mi-ne Do - mi-ni.

*p* ve - nit. Ho -

*p* ve - nit in no - mi-ne Do - mi-ni.

*p* Ped.

- ni.  
 - ni.  
 Ho - san - na, Ho - san -  
 Ho - san - na, Ho - san - na in ex - cel - sis, Ho -  
 - san - na, Ho - san - na in ex - cel - sis, Ho - san - na, Ho -  
 Ho - san - na, Ho - san -  
 8va.....  
 Ped. marcato.  
 - na in ex cel - sis, Ho - san - na in ex -  
 san - na, Ho - san - na in ex -  
 - san - na in ex - cel - sis, Ho - san - na in ex -  
 - na in ex - cel - sis, Ho - san - na in ex -  
 8va.....  
 Ped. 4

- cel  
 - cel  
 - cel  
 - cel  
 8va...

sis,  
 sis,  
 sis,  
 sis,  
 sis,

Ho -  
 Ho -  
 Ho-san na, Ho-san

san na.  
 san na.  
 Ho san na.  
 - na, Ho san na.

## No. 12.

## SOLI AND CHORUS.—"PIE JESU."

*Poco Adagio.* ♩ - 42.

*p* *cres.*

**A**  
TUTTI. 1st TENOR. *p* Pi - e Je - su, Do - mi -

2nd TENOR. *p* Pi - e Je - su,

1st BASS. *p* Pi - e

2nd BASS. *p* Pi - e

*pp*

**A**

*mf* *pp*

ne, Je - su, Do - mi - ne, do - na

*mf* *p* *pp* *p*

Je - su, Do - mi - ne, do -

*mf* *pp* *p*

Je - su, Do - mi - ne, do -

*mf* *p* *pp*

Je - su, Do - mi - ne,

e - is re - qui-em, do - na e - is re -  
 - na, do - na e - is,  
 - na e - is, do - na e - is re -  
 do - na e - is re -

- qui-em, do - na e - is  
 do - na e - is re - qui-em, do - na  
 - qui-em, do - na  
 - qui-em, do - na e - is

re - qui-em. e - is re - qui-em.  
 e - is re - qui-em.  
 re - qui-em.



Musical score for page 184, featuring vocal and piano parts. The score is written in B-flat major (two flats) and 4/4 time. The lyrics are in Portuguese.

**Vocal Part (Soprano/Alto):**

- Measures 1-4: *B<sup>p</sup>* Pi - e Je - su, *mf* Do - - mi -
- Measures 5-8: *mf* ne, . . do - na e - - is, *f* do - na e - - is re - qui -
- Measures 9-12: *mf* Do na e - - is re - - - - - qui -
- Measures 13-16: *p* - em sem - pi - ter *pp* nam.
- Measures 17-20: *p* - em sem - pi - ter *pp* nam.

**Piano Part:**

- Measures 1-4: *fz* (fortissimo), *p* (piano), *cres.* (crescendo)
- Measures 5-8: *mf* (mezzo-forte), *f* (forte)
- Measures 9-12: *mf* (mezzo-forte), *f* (forte)
- Measures 13-16: *p* (piano), *pp* (pianissimo)
- Measures 17-20: *pp* (pianissimo), *fz* (fortissimo)



**C SOLO. SOPRANO.**  
 Pi - e Je - su, pi - e Je - su, Do - mi -

**SOLO. ALTO.**  
 Pi - e Je - su, Do - mi -

**SOLO. TENOR.**  
 Pi - e Je - su, Do - mi -

**C**

*pp* mi - ne, *p* do - na *f* e - is *pp* re - qui - em, . .

*pp* ne, *p* do - na, *f* do - na e - is *pp*

*pp* ne, *p* do - na e - is re - qui - em,

*p* do - na e - is *f* re - qui - em *p* sem - pi - ter - nam, *pp* pi - e

*p* re - qui - em *f* sem - pi - ter nam, . .

*p* do - na e - is *f* re - qui - em *pp* sem - pi - ter - nam,

*mf* Je - su, Je - su, *p* Do - mi - ne, *pp* do - na e - - is

*mf* pi - - - e Je - - - su, *p* do - na e - is

*mf* pi - - - e Je - - - su, *p* do - na e - is

*Dpp* re - - qui - em.

*pp* re - - qui - em.

*pp* re - - qui - em.

*D*

*fp* *pp*

*p*

*TUTTI. 1st TENOR. E pp*

Pi - e

*fp* *pp*

*TUTTL. ALTO.* *pp* *fz*  
Do - na e - - is

*cres.* *fz*  
Je - - su, Do - mi - ne, do - - na e - is re - - qui -

*TUTTL. 2nd TENOR.* *pp* *cres.* *fz*  
Pi - e Je - su, do - - na e - is re - - qui -

*TUTTL. 1st BASS.* *pp* *fz*  
Pi - e Je - - su, do - - na e - - is re - - qui -

*TUTTL. 2nd BASS.* *pp*  
Pi - e Je - su, do - - na e - is re - - qui -

*dim.* *ppp* *ppp*  
re - qui - em sem - pi - ter - nam. . .

*dim.* *ppp* *ppp*  
- em sem - pi - ter - - - nam. . .

*dim.* *pp* *ppp*  
- em, sem - pi - ter - nam. . .

*dim.* *pp* *ppp*  
- em sem - pi - ter - - - nam. . .

*dim.* *pp* *ppp*  
- em sem - pi - ter - nam. . .

*pp* *ppp*

## No. 18.

## SOLI AND CHORUS.—"AGNUS DEI."

*Lento.*  $\text{♩} = 56.$

*p* *fz* *fz* *ff* *pp*

SOLO. TENOR. *dolce.*

Ag-nus De - i, Ag - nus

*pp*

De - i.

TUTTI. SOPRANO

Ag - nus De - i, qui tol - lis pec - ca - ta mun -

ALTO.

Ag - nus De - i, qui tol - lis pec - ca - ta mun -

TENOR.

Ag - nus De - i, qui tol - lis pec - ca - ta mun -

BASS.

Ag - nus De - i, qui tol - lis pec - ca - ta mun -

*cres.* *f*

[illegible]



*f rit.* **B** *a tempo.*

Ag - nus De - i.

*rit.* *p a tempo.* *pp*

Ag - nus De - i, qui tol - lis pec -

*rit.* *p a tempo.* *pp*

Ag - nus De - i, qui tol - lis pec -

*rit.* *p a tempo.* *pp*

Ag - nus De - i, qui tol - lis pec -

*rit.* *pp a tempo.* *pp*

Ag - nus De - i, qui tol - lis pec -

**B**

*rit.* *p a tempo.*

ca - ta mun - di, do - na e - is, do - na

*pp*

ca - ta mun - di, do - na e - is,

*pp*

ca - ta mun - di, do - na e - is,

*pp*

ca - ta mun - di, do - na e - is,

*pp*

e - is, do - na e - is re - qui - em sem - pi -

*pp* *mf*

do - na e - is, do - na re - qui - em,

*pp* *mf*

do - na e - is, do - na re - qui - em,

*pp* *mf*

do - na e - is, do - na re - qui - em,

*pp* *f*

**SOLO. SOPRANO.**  
C  
Ag - nus De - -

**SOLO. ALTO.**  
Ag - nus

**SOLO. BASS.**  
C  
Ag - nus De - -

ter - - nam.

re - qui - em sem - pi - ter - - nam.

re - qui - em sem - pi - ter - - nam.

re - qui - em sem - pi - ter - - nam.

*pp* *pp* *f*

*f*  
- i, Ag - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta

De - i, qui tol - lis pec - ca - ta mun - di, do -

**SOLO. TENOR.**  
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na

- i, qui tol - lis pec - ca - ta mun - di, do - na e - is,

*mf* *fz*

mun - di, do - na e - is re - qui - em,

na, do - na... e - is re - qui - em,

e - is re - qui - em.

do - na e - is re - qui - em.

TUTTI. SOPRANO. *pp*

TUTTI. ALTO. *pp* Ag - nus De - i, qui tol - lis pec -

Ag - nus De - i, qui tol - lis pec -

SOLO. SOPRANO. *pp*

do - na e - is, do - na

SOLO. ALTO. *pp*

do - na e - is,

ca - ta mun - di.

ca - ta mun - di.

e - - is, do - na e - - is re - - - qui -  
 do - na e - is, do - na e - is, re - - - qui -

- em.  
 - em.

SOLO. TENOR.  
 Do - na e - is, do - na e - is re - qui-em, sem - pi -

TUTTI. TENOR.  
 Do - na e - is, do - na e - is re - qui-em, do - na

TUTTI. BASS.  
 Do - na e - is, do - na e - is re - qui-em, do - na

Musical score for page 148, featuring vocal and piano parts. The score includes lyrics in Portuguese and musical notation with various dynamics (f, fp, mf, p, dim.) and articulation marks. The key signature is B-flat major (two flats).

ter - nam, do - na e - is re - qui-em sem - pi -  
 e - is, do - na e - is re - qui-em sem - pi -  
 e - is, do - na e - is re - qui-em sem - pi -

*Sva.*  
*f* *mf*  
*p*  
 ter - nam, re - qui-em sem - pi -  
 TUTTI. SOPRANO. *p* *pp*  
 Do - na e - is re - qui-em, *pp*  
 ter - nam, re - qui-em sem - pi -  
 ter - nam, *Sva.*

*p* *pp* *dim.*  
 E  
 SOLO. SOPRANO.  
 Lux æ - ter - na lu - ce - at e - is Do - mi - ne,  
 TUTTI. ALTO. *mf*  
 Lux æ - ter - na lu - ce - at e - is Do - mi - ne,  
 Lux æ - ter - na lu - ce - at e - is Do - mi - ne,  
 nam, *mf*  
 sem - pi - ter - nam, *pp* *trem.*  
 Lux æ - ter - na *mf*  
 Lux æ - ter - na

*Ped.*

lux æ - ter na lu - ce - at e - is  
 lux æ - ter - na  
 lux æ - ter - na  
 lu - ce - at e - is Do - mi ne,  
 lu - ce - at e - is Do - mi - ne,  
*8va*

Do - mi - ne,  
 lu - ce - at e - is, Do - mi - ne,  
 lu - ce - at e - is Do - mi - ne,  
 lux æ - ter - na lu - ce - at e - is Do - mi - ne,  
 lux æ - ter - na lu - ce - at e - is Do - mi - ne,  
*8va*



*F* *ff* *SOLO. TENOR.*

lux æ - ter - - na

*F* *ff* *Lux*

lux æ - ter - - na

*ff*

lux æ - ter - - na

*ff*

lux æ - ter - - na

*Ped.*

lu - - ce - at e - - is, cum

lu - - ce - at e - - is, cum

lu - - ce - at e - - is, cum

lu - - ce - at e - - is, cum

lu - - ce - at e - - is, cum

*Ped.*

sanctus tu is in æ

sanctus tu is in æ

sanctus tu is in æ

sanctus tu is in æ

sanctus tu is in æ

sanctus tu is in æ

*Ped.*

ter num, in æ

ter num, in æ

ter num, in æ

ter num, in æ

ter num, in æ

ter num, in æ

Sea

*Un poco più Animato.*

ter - num, . . . . SOLO. ALTO. qui - a pi - us  
 ter - num, . . . . SOLO. BASS. qui - a pi - us  
 qui - a pi - us  
*Un poco più Animato.*

ter - num. . . .  
 ter - num. . . .  
 ter - num, . . . .  
 ter - num, . . . .  
 8va

*Un poco più Animato.*  
 Ped.

es, qui - a pi - us es, qui - a pi - us  
 es, qui - a pi - us es, qui - a pi - us  
 es. qui - a pi - us es, qui - a pi - us  
 es, qui - a pi - us es, qui - a pi - us

TUTTI. TENOR.

TUTTI. BASS.

qui - a pi - us es, qui - a pi - us es,  
 qui - a pi - us es, qui - a pi - us es,  
 qui - a pi - us es, qui - a pi - us es,  
 qui - a pi - us es, qui - a pi - us es,

es, qui - a pi - us es.

es, qui - a pi - us es.

es, qui - a pi - us es.

es, qui - a pi - us es, qui - a

*f* *fz* *fz* *mf*

SOLO. BASS. *p* *Tempo 1mo.*

qui - a pi - us es.

*pp* qui - a pi - us

pi - us es, qui - a pi - us

*Tempo 1mo.*

*pp* *fz* *fz* *fz* *pp*

SOLO. ALTO. *pp*

Ag - nus . . De - i, qui tol - lis pec - ca - ta mun - di, . . do - na

SOLO. TENOR. *p*

Ag-nus De - i, do - na

es.

es.

*pp* *cres.*

SOLO. SOPRANO. G

Re - - - - - qui - em æ - ter - nam,

e - is re - qui - em.

*f* e - is re - qui - em.

G

*p* *pp*

do - na, do - na e - is Do - mi - ne. . .

*Sva* *mf*

TUTTI. ALTO. H *pp*

Re - qui - em . . æ - ter . .

TUTTI. TENOR. *pp*

Re - qui - em . . æ - ter . .

TUTTI. BASS. *pp*

Re - qui - em . . æ - ter . .

*Sva* *dim.* *pp* *pp* *H*





[illegible]

A musical score for a piano piece, likely a short study or exercise. The score is written on two staves, Treble and Bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piece begins with a treble staff playing a melody of eighth and sixteenth notes, and a bass staff playing a rhythmic accompaniment of eighth notes. The melody is marked with a hairpin crescendo and the dynamic *ppp* (pianissimo). The piece concludes with a final chord in the treble staff and a sustained bass note in the bass staff, marked with a hairpin decrescendo and the dynamic *ppp*. The score is signed "THE END." with a star symbol.

# NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

	Page Covers	Page Boards	Clash Gilt
<b>FRANZ ABT.</b>			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—
SUMMER (ditto) ...	2/6	—	—
THE GOLDEN CITY (ditto) ...	2/6	—	—
THE WISHING STONE (ditto) ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—
MINSTER BELLS (ditto) ...	2/6	—	—
<b>B. AGUTTER.</b>			
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0
<b>THOMAS ANDERTON.</b>			
YULE TIDE ...	1/8	2/0	3/0
THE NORMAN BARON ...	1/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—
<b>W. I. ARGENT.</b>			
MASS, IN B FLAT ...	2/6	—	—
<b>P. ARMES.</b>			
HEZEKIAH ...	2/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
ST. BARNABAS ...	2/0	—	—
<b>E. ASPA.</b>			
THE GIPSIES ...	1/0	—	—
ENDYMION ...	4/0	—	—
<b>ASTORGA.</b>			
STABAT MATER ...	1/0	1/8	—
<b>BACH.</b>			
MASS, IN B MINOR ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/8	—	—
THE PASSION (S. Matthew) ...	2/0	2/6	4/0
Abridged, as used at St. Paul's ...	1/8	—	—
THE PASSION (S. JOHN) ...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/8) ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—
BIDE WITH US ...	1/0	—	—
A STRONGHOLD SURE ...	1/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
<b>J. BARNBY.</b>			
REBEKAH (Sol-Fa, 0/8) ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—
<b>LEONARD BARNES.</b>			
THE BRIDAL DAY ...	2/6	—	4/6
<b>J. F. BARNETT.</b>			
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	6/6	—	9/0
PARADISE AND THE PERI ...	4/0	—	—
<b>BEETHOVEN.</b>			
THE PRAISE OF MUSIC ...	1/6	2/0	3/0
RUINS OF ATHENS ...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
MOUNT OF OLIVES ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	1/6	—	3/0
MASS, IN D ...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	2/6	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—
THE CHORAL FANTASIA (Sol-Fa, 0/8) ...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
MEET, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—
<b>KAREL BENDL.</b>			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
<b>WILFRED BENDALL.</b>			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
(Ditto, Sol-Fa, 1/0) ...	—	—	—
<b>SIR JULIUS BENEDICT.</b>			
ST. PETER ...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/8) ...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	1/8	—	—
<b>SIR W. STERNDALE BENNETT.</b>			
THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1882) ...	1/0	—	—
<b>G. R. BETJEMANN.</b>			
THE SONG OF THE WESTERN MEN ...	1/0	—	—
<b>W. R. BEXFIELD.</b>			
ISRAEL RESTORED ...	4/0	—	6/0
<b>E. M. BOYCE.</b>			
THE LAY OF THE BROWN ROSARY ...	1/6	—	—
YOUNG LOCHINVAR ...	1/6	—	—
<b>J. BRADFORD.</b>			
HARVEST CANTATA ...	1/6	—	—
THE SONG OF JUBILEE ...	2/0	—	—
PRAISE THE LORD ...	3/0	—	—
<b>W. F. BRADSHAW.</b>			
GASPAR BECERRA ...	1/6	—	—
<b>J. BRAHMS.</b>			
A SONG OF DESTINY ...	1/0	—	—
<b>C. BRAUN.</b>			
SIGURD ...	5/0	—	—
<b>J. C. BRIDGE.</b>			
DANIEL ...	3/6	—	—
RUDEL ...	4/0	—	—
<b>J. F. BRIDGE.</b>			
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
BOADICEA ...	2/6	—	—
CALLIRHOE (Sol-Fa, 1/8) ...	2/6	3/0	4/0
NINEVEH ...	2/6	3/0	4/0
THE REPENTANCE OF NINEVEH ...	3/6	3/0	4/0
<b>DUDLEY BUCK.</b>			
THE LIGHT OF ASIA ...	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
<b>W. BYRD.</b>			
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
<b>CARISSIMI.</b>			
JEPHTHAH ...	1/0	—	—
<b>F. D. CARNELL.</b>			
SUPPLICATION ...	5/0	—	—
<b>GEORGE CARTER.</b>			
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/3
<b>WILLIAM CARTER.</b>			
PLACIDA ...	2/0	2/6	4/0
<b>CHERUBINI.</b>			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
<b>E. T. CHIPP.</b>			
JOB ...	4/0	—	—
NAOMI ...	2/0	—	—
<b>FREDERICK CORDER.</b>			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—
<b>SIR MICHAEL COSTA.</b>			
THE DREAM ...	1/0	—	—
<b>H. COWARD.</b>			
THE STORY OF BETHANY (Sol-Fa, 1/8) ...	2/6	3/0	—
<b>F. H. COWEN.</b>			
ST. JOHN'S EVE (Sol-Fa, 1/8) ...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/8) ...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/8) ...	4/0	4/6	6/0
<b>J. MAUDE CRAMENT.</b>			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
<b>W. CRESER.</b>			
EUDORA A dramatic Idyll ...	2/6	—	—
<b>W. CROTCH.</b>			
PALESTINE ...	3/0	3/3	5/0
<b>W. H. CUMMINGS.</b>			
THE FAIRY RING ...	2/6	—	—

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W. G. CUSINS.				A. M. GOODHART.			
TE DEUM ... ..	1/6	—	—	EARL HALDAN'S DAUGHTER ... ..	1/0	—	—
FÉLICIEN DAVID.				ARETHUSA ... ..	2/0	—	—
THE DESERT (Male voices) ... ..	1/6	2/0	—	C. H. GRAUN.			
P. H. DIEMER.				THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6	4/0
BETHANY ... ..	4/0	—	—	TE DEUM ... ..	2/0	2/6	4/0
M. E. DOORLY.				J. O. GRIMM.			
LAZARUS ... ..	2/6	—	—	THE SOUL'S ASPIRATION ... ..	1/0	—	—
F. G. DOSSERT.				G. HALFORD.			
MASS IN E MINOR ... ..	5/0	—	—	THE PARACLETE ... ..	2/0	—	—
ANTONÍN DVOŘÁK.				HANDEL.			
ST. LUDMILA ... ..	5/0	6/0	7/6	ALEXANDER'S FEAST ... ..	2/0	2/6	4/0
Ditto (German and Bohemian Words) ... ..	8/0	—	—	ACIS AND GALATEA ... ..	1/0	1/6	2/6
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0	DITTO, New Edition, edited by J. Barnby ... ..	1/0	1/6	2/6
Ditto (German and Bohemian Words) ... ..	6/0	—	—	Ditto, Sol-FA, 1/0	—	—	—
STABAT MATER ... ..	2/6	3/0	4/0	ALCESTE ... ..	2/0	—	—
PATRIOTIC HYMN ... ..	1/6	—	—	SEMELE ... ..	3/0	3/6	5/0
Ditto (German and Bohemian Words) ... ..	3/0	—	—	THE PASSION ... ..	3/0	3/6	5/0
REQUIEM MASS ... ..	5/0	6/0	7/6	THE TRIUMPH OF TIME AND TRUTH ... ..	3/0	3/6	5/0
A. E. DYER.				ALEXANDER BALUS ... ..	3/0	3/6	5/0
SALVATOR MUNDI ... ..	2/6	—	—	HERCULES ... ..	3/0	3/6	5/0
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—	ATHALIAH ... ..	3/0	3/6	5/0
H. J. EDWARDS.				ESTHER ... ..	3/0	3/6	5/0
THE ASCENSION ... ..	2/6	—	—	SUSANNA ... ..	3/0	3/6	5/0
THE EPIPHANY ... ..	2/0	—	—	THEODORA ... ..	3/0	3/6	5/0
PRAISE TO THE HOLIEST ... ..	1/6	—	—	IBELSHAZZAR ... ..	3/0	3/6	5/0
ROSALIND F. ELLICOTT.				THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
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MYLES B. FOSTER.				ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ... ..	1/0	1/6	2/0
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THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—	SAMSON (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ROBERT FRANZ.				SOLOMON ... ..	2/0	2/6	4/0
PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—	JEPHTHA ... ..	2/0	2/6	4/0
NIELS W. GADE.				JOSHUA ... ..	2/0	2/6	4/0
PSYCHE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	DEBORAH ... ..	2/0	2/6	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—	SAUL ... ..	2/0	2/6	4/0
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	CHANDOS TE DEUM ... ..	1/0	1/6	2/6
ZION ... ..	1/0	1/6	2/0	DETINGEN TE DEUM ... ..	1/0	1/6	2/6
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	UTRECHT JUBILATE ... ..	1/0	—	—
COMALA ... ..	2/0	2/6	4/0	O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—	—
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—	CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
HENRY GADSBY.				Or, singly:—	—	—	—
LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—	THE KING SHALL REJOICE ... ..	0/8	—	—
ALCESTIS (Male voices) ... ..	4/0	—	—	ZADOK THE PRIEST ... ..	0/8	—	—
COLUMBUS (Male voices) ... ..	2/6	—	—	MY HEART IS INDITING ... ..	0/8	—	—
G. GARRETT.				LET THY HAND BE STRENGTHENED ... ..	0/8	—	—
HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—	THE WAYS OF ZION ... ..	1/0	—	—
THE SHUNAMMITE ... ..	3/0	—	—	ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6
R. MACHILL GARTH.				L'ALLEGRO ... ..	2/0	2/6	4/0
THE WILD HUNTSMAN ... ..	1/0	1/6	—	HAYDN.			
A. R. GAUL.				THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	THE CREATION, Pocket Edition ... ..	1/0	1/6	2/0
PASSION SERVICE ... ..	2/6	3/0	4/0	THE SEASONS ... ..	3/0	3/6	5/0
RUTH (Sol-FA, 0/9) ... ..	2/0	2/6	4/0	Each Season, singly ... ..	1/0	—	—
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
TEN VIRGINS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	Ditto (Latin and English) ... ..	1/0	1/6	2/6
FR. GERNSHEIM.				SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—	THIRD MASS (IMPERIAL) (Latin and English) ... ..	1/0	1/6	2/6
F. E. GLADSTONE.				Ditto (Latin) ... ..	1/0	1/6	2/6
PHILIPPI ... ..	2/6	—	—	SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0
GLUCK.				THE PASSION: OR, SEVEN LAST WORDS OF	—	—	—
ORPHEUS ... ..	3/6	—	—	OUR SAVIOUR ON THE CROSS ... ..	2/0	2/6	4/0
HERMANN GOETZ.				TE DEUM (English and Latin) ... ..	1/0	—	—
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—	INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—	—
NGENIA ... ..	1/0	—	—	BATTISON HAYNES.			
THE WATER-LILY (Male voices) ... ..	1/6	—	—	THE FAIRIES' ISLE (Female voices) ... ..	2/6	—	—
CH. GOUNOD.				H. HEALE.			
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	JUBILEE ODE ... ..	1/6	—	—
Ditto, Sol-FA (Latin and English) ... ..	2/0	—	—	C. SWINNERTON HEAP.			
THE REDEMPTION (English words) (Sol-FA, 2/0) ... ..	5/0	6/0	7/6	FAIR ROSAMOND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0
Ditto (French Words) ... ..	8/4	—	—	EDWARD HECHT.			
Ditto (German Words) ... ..	10/0	—	—	ERIC THE DANE ... ..	3/0	—	—
MESSE SOLENNELLE (St. CECILIA) ... ..	1/0	1/6	2/6	O MAY I JOIN THE CHÖIR INVISIBLE ... ..	1/0	—	—
OUT OF DARKNESS ... ..	1/0	—	—	GEORGE HENSCHEL.			
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0	OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	HENRY HILES.			
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	FAYRE PASTOREL ... ..	6/6	—	—
Ditto (Out of darkness) ... ..	1/0	—	—	THE CRUSADERS ... ..	2/6	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	FERDINAND HILLER.			
THE CROSS (Filii Jerusalem) ... ..	1/0	—	—	NALA AND DAMAYANTI ... ..	4/0	—	6/0
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	A SONG OF VICTORY (Sol-FA, 0/9) ... ..	1/0	1/6	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—				

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<b>HEINRICH HOFMANN.</b>			
FAIR MELUSINA ... ..	2/0	3/6	4/0
CINDERELLA ... ..	4/0	—	—
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—
<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	3/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
THIRD MASS, IN D ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
ALMA VIRGO (Latin and English) ... ..	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—
<b>W. H. HUNT.</b>			
STABAT MATER ... ..	2/0	3/6	—
<b>H. H. HUSS.</b>			
AVE MARIA (Female voices) ... ..	1/0	—	—
<b>F. ILIFFE.</b>			
ST. JOHN THE DIVINE ... ..	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>			
I CRIED UNTO GOD ... ..	1/6	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6	—
<b>D. JENKINS.</b>			
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	3/6	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ... ..	1/0	—	—
<b>W. JOHNSON.</b>			
ECCE HOMO ... ..	2/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—
<b>ALFRED KING.</b>			
THE EPIPHANY ... ..	2/0	—	—
<b>N. KILBURN.</b>			
THE SILVER STAR (Female voices) ... ..	1/6	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—
THE NAIADS (Female Voices) ... ..	2/6	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—
Ditto, Sol-FA, 0/6 ... ..	—	—	—
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female voices) ... ..	2/6	—	—
Ditto, Sol-FA, 0/6 ... ..	—	—	—
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0
THIRTEENTH PSALM ... ..	2/0	—	—
<b>C. H. LLOYD.</b>			
ALCESTIS ... ..	3/0	—	—
ANDROMEDA ... ..	3/0	3/6	5/0
HERO AND LEANDER ... ..	1/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/6) ... ..	1/0	—	—
<b>G. A. MACFARREN.</b>			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0
MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	3/6
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. C. MACKENZIE.</b>			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE STORY OF SAYID ... ..	3/0	3/6	5/0
JASON ... ..	2/6	3/0	4/0
THE BRIDE (Sol-FA, 0/6) ... ..	1/0	—	—
THE ROSE OF SHARON (Sol-FA, 2/0) ... ..	5/0	6/0	7/6
JUBILEE ODE ... ..	2/6	—	—
THE COTTER'S SATURDAY NIGHT ... ..	2/0	—	—
THE NEW COVENANT ... ..	1/6	—	—
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<b>F. W. MARKULL.</b>			
ROLAND'S HORN ... ..	2/6	—	—
<b>F. E. MARSHALL.</b>			
PRINCE SPRITE (Female Voices) ... ..	2/6	—	—
<b>J. H. MEE.</b>			
HORATIUS (Male voices) ... ..	1/0	—	—
<b>MENDELSSOHN.</b>			
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0
<b>MENDELSSOHN—continued.</b>			
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
COME, LET US SING (99th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
Ditto, Sol-FA, 0/6 ... ..	—	—	—
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
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Ditto, Sol-FA, 0/4 ... ..	—	—	—
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Ditto ... ..	0/4	—	—
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LITANIA DE VENERABILI SACRAMENTO (Eb) ... ..	1/6	2/0	3/0
SPLENDENTE TE DEUS ... ..	0/3	—	—
O GOD, WHEN THOU APPEAREST ditto ... ..	0/3	—	—
HAVE MERCY, O LORD ... ..	0/3	—	—
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FREEDOM ... ..	1/0	—	—	A. SOMERVELL.			
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HAROLD ... ..	4/0	—	6/0	CALVARY ... ..	2/6	3/0	4/0
BARTIMEUS ... ..	1/6	—	—	FALL OF BABYLON ... ..	3/0	3/6	5/0
CARACTACUS ... ..	2/6	—	—	LAST JUDGMENT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6
THE CONSECRATION OF THE BANNER ... ..	1/6	—	—	THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
IN THE FOREST (Male voices) ... ..	1/0	—	—	GOD, THOU ART GREAT (Sol-Fa, 0/6) ... ..	1/0	—	—
PSYCHE ... ..	5/0	—	7/0	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/6	—	—
J. V. ROBERTS.				JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
JONAH ... ..	3/0	—	—	JOHN STAINER.			
W. S. ROCKSTRO.				THE CRUCIFIXION (Sol-Fa, 0/9) ... ..	1/6	2/0	—
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Ditto, Sol-Fa, 0/4 ... ..	1/0	—	—	GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—
ROSSINI.				ŒDIPUS REX (Male voices) ... ..	3/0	—	—
STABAT MATER (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	THE BATTLE OF THE BALTIC ... ..	1/6	—	—
MOSES IN EGYPT ... ..	6/0	6/6	7/6	H. W. STEWARDSON.			
CHARLES B. RUTENBER.				GIDEON ... ..	4/0	—	—
DIVINE LOVE ... ..	2/6	—	—	J. STORER.			
C. SAINTON-DOLBY.				THE TOURNAMENT ... ..	2/0	—	—
FLORIMEL (Female voices) ... ..	2/6	—	—	E. C. SUCH.			
CAMILLE SAINT-SAËNS.				NARCISSUS AND ECHO ... ..	3/0	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT				GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—
(19th Psalm) ... ..	1/6	—	—	ARTHUR SULLIVAN.			
SCHUBERT.				THE GOLDEN LEGEND (Sol-Fa, 2/0) ... ..	3/6	4/0	5/0
MASS, IN A FLAT ... ..	1/0	1/6	2/6	ODE FOR THE COLONIAL AND INDIAN			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	EXHIBITION ... ..	1/0	—	—
MASS, IN E FLAT ... ..	2/0	2/6	4/0	FESTIVAL TE DEUM ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0	W. TAYLOR.			
MASS, IN B FLAT ... ..	1/0	1/6	2/6	ST. JOHN THE BAPTIST ... ..	—	4/0	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	A. GORING THOMAS.			
MASS, IN C ... ..	1/0	1/6	2/6	THE SUN-WORSHIPPERS ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	E. H. THORNE.			
MASS, IN G ... ..	1/0	1/6	2/6	BE MERCIFUL UNTO ME ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	VAN BREE.			
MASS, IN F ... ..	1/0	1/6	2/6	ST. CECILIA'S DAY (Sol-Fa, 0/9) ... ..	1/0	1/6	2/6
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PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6	MASS, IN G (Latin and English) ... ..	1/0	1/6	2/6
MANFRED ... ..	1/0	—	—	MASS, IN E FLAT (Ditto) ... ..	1/0	1/6	2/6
FAUST ... ..	3/0	3/6	5/0	COMMUNION SERVICE IN E FLAT ... ..	1/6	—	—
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and 31)	2/6	—		(The Fair Maid of the Mill)	1/6	—	
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German, and Bohemian Words,				Journey), Op. 89	1/6	—	
Op. 83)	8/0	—		<b>SCHUMANN.</b>			
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### CONTENTS.

- No. 1. Bacchus, God of Mirth and Wine.
2. In Infancy.
3. Fresh and strong the breeze is blowing.
4. When daisies pied.
5. Thou soft-flowing Avon.
6. When youth's sprightly flood.
7. Despairing beside a clear stream.
8. The Sycamore shade.
9. The topsails shiver in the wind.
10. The Shepherd.
11. The Soldier tired.
12. Where the bee sucks.
13. When forced from dear Hebe.
14. By dimpled brook.
15. The Miller of Mansfield.
16. Now Phœbus sinketh in the West.
17. Blow, blow, thou winter wind.
18. Water parted.
19. Under the greenwood tree.
20. By the gaily circling glass.

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### CONTENTS.

- No. 1. When green leaves come again.
2. The dashing White Sergeant.
3. Bid me discourse.
4. Home, sweet home.
5. Tell me, my heart.
6. Love has eyes.
7. Should he upbraid.
8. Ah! can I e'er forget thee.
9. The Pilgrim of Love.
10. The bloom is on the rye.
11. Be mine, dear Maid.
12. My native hills.
13. My heart and lute.
14. My native Highland home.
15. A soldier's gratitude.
16. Ev'ry bullet has its billet.
17. O, firm as oak.
18. 'Tis when to sleep.
19. Are you angry, Mother?
20. Teach, oh! teach me to forget.

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### CONTENTS.

- No. 1. In every fertile Valley.
2. The Sailor's Epitaph, or Tom Bowling.
3. Ben Backstay.
4. Then farewell, my trim-built wherry.
5. Jolly Dick, the Lamplighter.
6. I lock'd up all my treasure.
7. Blow high, blow low.
8. While the lads of the village.
9. True courage.
10. Poor Jack.
11. Tom Tough.
12. The Token.
13. The Anchorsmiths.
14. The Greenwich Pensioner.
15. All's one to Jack.
16. The jolly young Waterman.
17. Lovely Nan.
18. The sailor's Journal.
19. The tar for all weathers.
20. 'Tis said we venturous die-hards.
21. The lass that loves a sailor.

## TWENTY SONGS

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### CONTENTS.

- No. 1. Dear Mary, to thee.
2. O listen to the voice of love.
3. The ray that beams for ever.
4. Bright Phœbus.
5. Within a mile of Edinboro' town.
6. Alone by the light of the moon.
7. The Blackbird.
8. All on board a Man-of-War.
9. Hush ev'ry breeze.
10. The dying Negro.
11. The disconsolate Sailor.
12. The Echo Song.
13. The Cottage in the Grove.
14. May Morning.
15. The contented Shepherd.
16. Lashed to the helm.
17. Pretty little Sue.
18. The Lass of Richmond Hill.
19. Content and a Cot.
20. The Primrose Song.

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BY

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(OP. 46).

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## THE TIMES.

The setting of the words is admirably designed, the thematic material is developed with great skill, and the whole work is instinct with true devotional feeling. It is carried on continuously from the opening prelude, through several beautiful episodes in which the employment of a solo quartet is recommended though not insisted on by the composer, to a final *fugato* of sustained interest and effect. That it should be rather better fitted for church performance than for the concert room is not necessarily a drawback; so sound and scholarly a piece of work cannot fail to make a deep impression, if only by its healthy avoidance of all trace of sentimentality. The orchestration, though very skilful, is not a feature of such paramount importance that the substitution of an organ accompaniment need be dreaded on the score of effect.

## DAILY TELEGRAPH.

We know him well as a composer of the romantic school, we now see him in the cap and gown of the learned pundit; but not, be it understood, of the learned pedant. Counterpoint is here a means, in the hands of a master, to an end above and beyond itself; that is the true use of counterpoint, which *per se* is only so much "sounding brass and tinkling cymbal." . . . The *Finale* of the work, a prolonged fugue, with a most important episode for solo voices, is a climax of which any composer might be proud. Indeed, there are few creative musicians of the day who could take a theme and develop it as Dr. Mackenzie with great perseverance and greater skill here works out one of those diatonic subjects of which Handel was so fond. This splendid effort crowns a work which should meet with instant acceptance throughout the country wherever noble and dignified sacred music has admirers.

## STANDARD.

Dr. Mackenzie's latest choral work is homogeneous in structure, and, as the programme annotator says, belongs to "the solid, dignified contrapuntal school, which best accords with English ideas of what religious music should be." This view received confirmation from the manner in which the chorus fulfilled their duties this evening, the attack being splendid, and the general precision unflinching throughout.

## DAILY NEWS.

The Cantata is for the most part in the contrapuntal style, and is thoroughly English in manner and sentiment; but the composer has obviously endeavoured throughout to establish a close alliance between the music and the text,

and the result is a work which, although it may not contain anything particularly novel in design or startling in character, is nevertheless an admirable example of sacred art. Among its happiest features are the setting of the second stanza, "O source of uncreated light," alternately for a trio of soloists and chorus, and with highly effective orchestration; a massive four-part chorus at the words "Proceeding Spirit our defence," and the *Finale* "Immortal honour, endless fame," which is by far the most important number of the Cantata. . . . If only for the sake of this fugue, a magnificent example of absolute musicianship, Dr. Mackenzie's newest composition deserves to be taken into favour by choral societies in every part of the country. Its success this evening was undoubted, and at the close of a capital performance the composer, who himself conducted, was twice recalled and heartily cheered by both choir and audience.

## MORNING POST.

The treatment of the subject, as might be expected from a musician of the attainments of the composer, is both thoughtful and dignified. The parts are vocal and interesting, and the effect gained is noble and satisfying without any resort to strained means.

## DAILY CHRONICLE.

It affords another instance of the skill with which Dr. Mackenzie attains the loftiest heights, and holds the attention of the listener by means that must be approved by all who are staunch advocates of the dignity of their art. . . . I am inclined to think that in the choral way the composer of "The Rose of Sharon" has done nothing better since the series of choruses associated with the procession of the Ark than the concluding portion of this hymn, commencing with the line "Immortal honour, endless fame." The writing here is massive, full of force, and at the same time thoroughly in consonance with the imposing subject. It would be difficult indeed to name any modern composition of its kind that can be followed with greater assurance of comprehension of the composer's views.

## DAILY GRAPHIC.

We can freely praise the sound scholarship, the unflinching earnestness, the dignity, and the strength which characterise Dr. Mackenzie's new Cantata. He is happy in the orchestral passages which connect the different sections of the work, and he has kept his best work for the end. The concluding section of the last chorus, after the resumption of the fugue, is really fine music right on to the close of the work.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# EDEN

A DRAMATIC ORATORIO, IN THREE ACTS

THE POEM WRITTEN BY

ROBERT BRIDGES

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY

C. VILLIERS STANFORD

(OP. 40).

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## THE TIMES.

Mr. Robert Bridges, whose originality and vigour of style have been long recognised by the few, and more lately admitted by a larger circle, has ventured to tread in the footprints of a poet whose technical methods he has done not a little to elucidate, and to tell once again, in words instinct with new life, the sublime story of *Paradise Lost*. . . . Though the close is, perhaps, the most original part of the conception, the whole is full of profound thought and striking beauty. It is not wholly or indeed chiefly as a poem that it is to be regarded on this occasion, however, but as a vehicle for musical suggestion. It will be readily seen from the foregoing summary how many and how great are the opportunities contained in it from the point of view of a composer possessing a command of contrasting effects, and it will have been confidently expected that so skilled a hand as that of Professor Stanford would not neglect them when they occurred. He has, however, done much more than this, and whether in the mystic songs of the angels, the hate-inspired accents of the demons, or the human emotions of *Adam* and *Eve*, he has succeeded beyond all anticipation. . . . For the present it is enough to say that, under the composer's direction, and interpreted by Miss Anna Williams, Mrs. Brereton, Madame Hope Glenn, and Messrs. Lloyd, Henschel, and Watkin Mills it made an immediate and decisive success.

## DAILY TELEGRAPH.

Having a remarkable book, Professor Stanford determined upon the composition of music to match. I cannot tell whether or no he shrank from the gigantic task imposed upon him. Probably not, since these are days little remarkable for diffidence. But one thing is quite sure—the composer called to his aid every agency and resource likely to help him in his flight to heaven, his descent to hell, and his Edenic experiences. . . . The music to the first act, in which old modes and themes are copiously dealt with, is decidedly interesting, and an apt illustration of the composer's exceeding ability as a technical and constructive musician. There is a charming sacred madrigal in five parts, while in effective contrast with more formal strains is a theme connected with the idea of Beauty and eminently worthy to fill that place. . . . The opening music of the third act contains much that is beautiful, but the composer's best effort is made towards the close, after the visions of war and pestilence have ended.

## THE STANDARD.

Professor Stanford has sought inspiration from various sources, ranging from the ancient modes to the latest harmonic and orchestral developments, and in every phase he shows an easy mastery over the forms required for obtaining striking effects. . . . "Eden" was followed with close attention, and at the end of the performance the composer was recalled, and cheered with an amount of

heartiness which betokened genuine appreciation. . . . Unquestionably "Eden" is, in every sense, a noteworthy achievement, and it will be strange if a work so original in design, and containing so much that is powerful and beautiful, is not taken into favour wherever the means are at hand for its adequate interpretation.

## DAILY NEWS.

Professor Stanford's Oratorio "Eden," produced for the first time to-night, is the most ambitious sacred work which the clever Irish musician has yet given us. . . . In the scene in Heaven Professor Stanford makes plentiful use of the older ecclesiastical forms, and there is nothing in this section of his Oratorio more happily conceived than the Motet of seraphs, cherubs, and other angels, and the "Madrigale Spirituale," or sacred madrigal, in which the heavenly host announce the birth of the human creature. The choruses in this act (as, indeed, elsewhere) are far more effective than the work for the soloists, but the part concludes with a capably written and well-developed fugue to the words, "Let all Thy works praise Thee for ever." . . . Audiences will probably consider the Satanic music infinitely superior to the celestial, a feature in which, by the way, "Eden" by no means stands alone. It will now suffice that the Hell choruses are full of vigour and life, and that an ironical point is more than once made of a distorted or burlesqued version of themes already heard in the scene in Heaven. . . . Professor Stanford is of course at his best in the battle choruses, which culminate in a pæan of victory, in a fine "Pain" chorus, and in a capital chorus of "All Seers," in which the Birmingham tenors had an opportunity of distinguishing themselves.

## MORNING POST.

It must suffice now to say that in "Eden" Dr. Stanford displays some of the finest, most thoughtful, and picturesque music he has as yet given to the public. Much of it is sensational—it could not be otherwise considering the subject; much of it is beautiful, all of it is clever, and he may await with satisfaction the approval of all those who can appreciate work which exhibits a perfect knowledge of old and new ideas and treatment. The hearty applause of the audience is an earnest of what is yet to come when the Oratorio is heard in other places.

## DAILY GRAPHIC.

Dr. Stanford has not been slow to avail himself of the many opportunities afforded him by a poem so wide in its scope, so varied in metre, and so suggestive in its diction. It is in many ways the most ambitious and the strongest of all his works. The whole of the second act is exceedingly powerful and full of a sombre picturesqueness. The duet between *Adam* and *Eve* at the opening of Act III. is perfectly beautiful—quite the most lovely thing that Dr. Stanford has ever written. The instrumentation glows with life and sunlight.

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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

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### THE TIMES.

The *Offertorium* contains some of the most beautiful things in the mass; it begins with a remarkably effective dialogue in well-conceived contrast between the bass chorus and the alto solo, and though the device, employed further on at "*Libera animas*," of making the choir repeat the words rapidly and *sotto voce*, is one that has been soiled with ignoble use, it undoubtedly serves its purpose in this place. The number is well worked up to a fine climax at the words "*Sed signifer sanctus Michael*."

### DAILY TELEGRAPH.

The "*Requiem*" of Antonín Dvořák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "*Stabat Mater*" and the "*Requiem*." Although the "*Requiem*" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvořák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvořák's latest masterpiece. It must be heard in order to be understood and appreciated, and, happily, London amateurs will have an opportunity shortly at the Albert Hall, where it is to be given by the Royal Choral Society in the course of the season.

### MORNING POST.

The expectations which had been formed of the new "*Requiem*," composed at the request of the committee for this Festival by Anton Dvořák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead. The music is perfectly original throughout, and is founded, not so much upon what is called a *Leitmotif*, as upon a characteristic phrase in which the interval of a diminished second is chief feature. . . . None have made so great a use of the effect before as the Bohemian musician Dvořák. The interval marks a special peculiarity of some of the phases of the music of his native land, and it has been employed by him before, but never with so deeply impressive a result as in the present instance. This, however, is not the only noticeable quality of his music. Although the phrase in itself suggests the free employment of chromatic harmonies, it is perfectly refreshing to find that he has a great regard for those tonal harmonies which form the recognisable

charm of the music of the sixteenth century, such as marks the music of Palestrina, of Byrde, of Tallis, and later of Orlando Gibbons. These points, associated with all the wealth of modern thought and knowledge in dealing with the orchestra, make the work not only a worthy example of "music up to date," but also to a large extent suggestive of further advance in art.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvořák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "*Requiem*" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### DAILY CHRONICLE.

Antonín Dvořák has at length provided his famous "*Stabat Mater*" with a fitting companion. When the large audience this morning, disregarding the ridiculously antiquated request that there should be no applause at the day performances in the Town Hall, loudly congratulated the composer as he stood at the conductor's desk, and then summoned him back to the platform, the success of the new *Requiem* he had written expressly for this Festival was as emphatically pronounced as any spontaneous expression of approval could well be. Though occupying two hours (the proposed interval midway being very properly postponed until the termination of the work) it was listened to with the closest attention throughout, and at no stage gave sign of having proved wearisome. . . . From any composer it would be an honourable contribution to art, but from Dvořák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "*Stabat Mater*," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "*Dies Iræ*" as one of the grandest settings ever penned of this awful hymn, and to the "*Recordare*" and the "*Offertorium*" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

### SUNDAY TIMES.

The first question amateurs will ask concerning this work is, "Does it equal the '*Stabat Mater*'?" The answer must be "No," because it is not of the same sustained strength and interest throughout; yet so nearly does it approach the earlier effort in these qualities, in originality, beauty, impassioned sentiment—everything, in fact, that makes Dvořák the genius he is—that the "*Requiem*" must perforce be reckoned in the same category of acknowledged masterpieces.

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